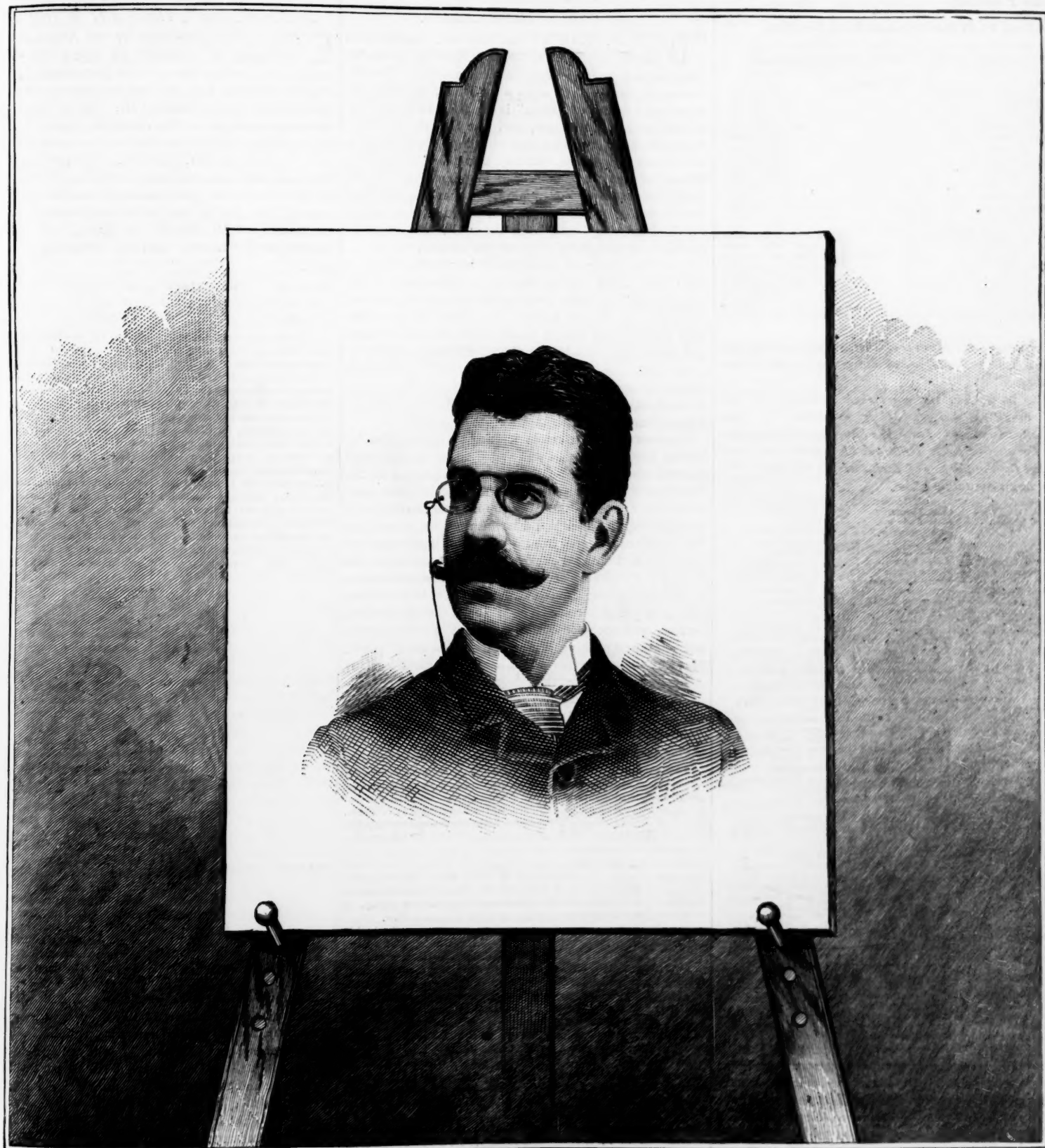


MUSICAL COURIER
A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, APRIL 14, 1886.

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SAMUEL S. SANFORD.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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During more than six years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,	Ivan E. Morawski,	William Mason,
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Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	W. H. Sherwood,	Stagno,
Teresa Carreno,	Ellen Montejo,	Lilian Olcott,
Kellogg, Clara L.,—2,	Louise Gage Courtney,	Salvini,
Minnie Hauk,	Richard Wagner,	John T. Raymond,
Materna,	Theodore Thomas,	Lester Wallace,
Albani,	Dr. Damrosch,	McKee Rankin,
Annie Louise Cary,	Campanini,	Boucault,
Emily Winant,	Guadagnini,	Osmund Tearle,
Lena Little,	Constantin Sternberg,	Lawrence Barrett,
Murio-Celli,	Dengremont,	Rossi,
Chatterton-Rohrer,	Galassi,	Stuart Robson,
Mme. Fernandez,	Hans Balatka,	James Lewis,
Lotta,	Arbuckle,	Edwin Booth,
Minnie Palmer,	Liberati,	Max Treuman,
Donaldi,	Ferranti,	C. A. Capra,
Marie Louise Dotti,	Anton Rubinstein,	Montegriffo,
Geitinger,	Del Puente,	Mrs. Helen Ames,
Fursch-Madi,—3,	Joseffy,	Marie Litta,
Catherine Lewis,	Mme. Julia Rive-King,	Emil Scaria,
Zelle de Lussan,	Hope Glenn,	Hermann Winkelmann,
Blanche Roosevelt,	Frank Blumenberg,	Donizetti,
Sarah Bernhardt,	Frank Vander Stucken,	William W. Gilchrist,
Titus d'Ernesti,	Frederic Grant Gleason,	Ferranti,
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Nestore Calvano,	Anton Udvardi,	Fannie Hirsch,
William Courtney,	Alcein Blum,	Michael Banner,
Josef Staudigl,	Joseph Koegel,	Dr. S. N. Penfield,
Lulu Velinge,	Dr. José Godoy,	F. W. Riesberg,
Florence Clinton-Sutro,	Carlyle Petersilea,	Emmons Hamlin,
Calixa Lavalée,	Carl Retter,	Otto Sutro,
Clarence Eddy,	George Gemünder,	Carl Faellen,
Franz Aht,	Emil Liebling,	Belle Cole,
Fannie Bloomfield,	Van Zandt,	Carl Millocker,
S. E. Jacobsohn,	W. Edward Heimendahl,	Lowell Mason,
J. O. Von Prochazka,	Mme. Clemelli,	Georges Bizet,
Edward Grieg,	W. Waugh Lauder,	John A. Brockhoven,
Eugene d'Albert,	Hans von Bülow,	Edgar H. Sherwood,
Lili Lehmann,	Clara Schumann,	Ponchielli,
William Candidus,	Joachim,	Edith Edwards,
Franz Rummel,		
Blanche Stone-Barton,		

THE concerts of the Boston Symphony Society, under the direction of Prof. William Gericke, which have taken place in Springfield, Providence, New Haven and Baltimore, have been artistic successes, but financial failures.

A PROMINENT and wealthy brewer of this city has offered to pay for the erection of the building of the New York Musical Exchange. It is not known

whether the Exchange will accept the offer or not. The subscription to this new enterprise amounts to about \$7,000 up to date.

THE Times on last Monday morning printed an article headed "Directors wanting security from the American Opera Company," the gist of which is contained in the following paragraph:

The directors decided to lease the Academy to the American Opera Company (Limited), for \$250 a night, the stockholders reserving their box privileges, if the company would offer satisfactory security for the payment of the rent. The security offered by the company, however, was not adjudged satisfactory, and the directors declared that they would not accept it. They expressed a willingness to accept Andrew Carnegie, Mrs. F. B. Thurber or any other responsible person among the directors of the American Opera Company as surety, but neither Mrs. Thurber nor Mr. Carnegie has yet offered to become surety, and the matter consequently remains unsettled.

Mr. Charles E. Locke, the manager of the American Opera Company, informs us that there is no truth in the entire article, and maintains that all arrangements with the directors of the Academy of Music have been satisfactorily concluded, and that the next and second season of American opera will be given at that building in accordance with previous announcements to that fact.

DOCTOR OF MUSIC AGAIN.

"DR." H. S. PERKINS has written a long, abusive letter to THE MUSICAL COURIER, parts of which we will reprint, avoiding personalities. The discussion of the question as to who is entitled to use the degree of "Doctor of Music" is certainly an interesting if not an important one, and the length of "Dr." Perkins's letter indicates that with him the question is one of vast magnitude, although the "Dr." contradicts himself in the very beginning of his communication by stating that "as to your opinion, *pro or con*, in regard to the Doctor of Music question in any case, that is not worth discussing" and then the "Dr." continues to discuss it to the extent of about one column.

The first important point raised by "Dr." Perkins is this: "We have a little respect for precedent in this country, and the same time we are earnestly in favor of progress. As to the former, you might devote some time during your leisure hours to ascertaining whence and under what conditions the complimentary title of 'Mus. Doc.' was obtained by or conferred upon Lowell Mason, Thomas Hastings, George F. Root, F. B. Rice, W. S. B. Mathews, H. R. Palmer, Karl Merz, F. L. Ritter, Payne, Penfield, and perhaps a score of others."

Our successful warfare in making ridiculous the degree of Doctor of Music was waged solely against those persons who obtained it after the organization of the American College of Musicians, and before that body came into existence there was no musical institution of national import which could be insulted by a musician who accepted a degree from a college or institution not identified as a musical one or one without a musical curriculum. Cases have occurred in this country where musicians, after giving a musical entertainment in an obscure college or school, received recognition of that nature from persons who occupied official positions in such schools, but who knew nothing in the least of the art of music. Many of the gentlemen whose names are mentioned by "Dr." Perkins received their degree from well-known colleges. But our purpose has been to strengthen and fortify the position of the American College of Musicians, and we defined it in our issue of August 5, 1885, in the following language:

In order to have a clear field before us, and not be bothered or involved with what had happened in the past, we were willing to let all matters connected with the positions and degrees of musicians as they existed or pertained prior to the inception of this excellent movement pass by in silence. It was our object to prevent any mistakes in the future, and in this object and purpose we hoped to have the co-operation of every honest musician in the land. We were known to be anxious to destroy the musical fraud in the land, and had a right to expect co-operation from good musicians. But, more than that, we expected that all of that class would co-operate with the American College of Musicians. To accept a degree from an institution not in sympathy with this object, or unknown or foreign to it, was to thwart in the very beginning the noble purpose in view.

Ernst Eberhard, a gentleman at the head of a private musical school in this city, known as the Grand Conservatory of Music, and himself a member of the Music Teachers' National Association, was the first to interfere with this excellent work. By securing a charter for his conservatory from the Legislature of this State, which gave him the power to confer the degree of Doctor of Music, he had the opportunity, which he utilized to confer the degree upon himself. This shameless and brazen act would have passed unnoticed had THE MUSICAL COURIER not exposed it.

The next member of the Music Teachers' National Association who committed a similar crime against the art of music and the profession of music in America was Bruno Oscar Klein, an excellent musician and organist and music teacher at the College of St. Francis Xavier, where there is no other musician of importance, and where there is no musical curriculum, just as there is none at the Grand Conservatory of Music, where Ernst Eberhard controls the destinies.

The third and last of the trio who virtually conferred this degree upon himself in imitation of his two brethren was H. S. Perkins, another member of the Music Teachers' National Association, who received his honor from the Toledo (Iowa) Western College, the manager of which has been advertising for a music teacher lately.

That covers the ground. What influence and power to do good can the American College of Musicians exert

if musicians or persons recognized as such place themselves outside of its regulations in reference to degrees and virtually antagonize its work by accepting honors without examination? None in the least. The efforts of the college will be paralyzed, and we are anxious to prevent that.

We differ with "Dr." Perkins in his idea of the "scheme" of the American College of Musicians. He says: "The scheme laid down by the A. C. M. I endorse. While it will be of no practical service to those of us who have long been in the harness, should the three degrees ever be conferred, yet it will, I trust, help those who follow and fill the places we shall soon vacate."

It will be of great service to those who have been "in the harness," for the American College of Musicians will in course of time decide who should be recognized by musical America as properly entitled to his position. There are men to-day "in the harness" who have done too much damage thus far to music, and their names will be separated from the names of those who have elevated music in this country by this very American College of Musicians, notwithstanding any degree of doctor of music attached at present to their names.

9.

CONSISTENCY, THOU ART A JEWEL.

EVER since the production by the American Opera Company of "Lakmé," an opera the English translation of whose libretto was perpetrated by Frederick A. Schwab, Esq., the musical critic of the Times, that journal has been abusing Mr. Gustav Hinrichs, the assistant conductor of the American Opera Company, while previous to that production the same paper was full of praise for Mr. Hinrichs. This gentleman is an able, competent and deserving conductor, whose merits are far beyond the understanding even of the Times's musical critic, but he was unfortunate enough to incur the hostility of Mr. Schwab for finding fault with the translation of "Lakmé," and the following is the result:

CRITICISMS OF THE "TIMES" BEFORE THE PRODUCTION OF "LAKMÉ."

The orchestra under the direction of Mr. Hinrichs, the assistant conductor, played well. * * * The orchestra, which was conducted by Mr. Hinrichs, played with smoothness and vivacity. * * * The performance was conducted by Herr Hinrichs, Mr. Thomas's assistant, who lacked neither spirit nor firmness; it moved on with smoothness, &c., &c.

It remains only to be said that Mr. Gustav Hinrichs conducted with the skill and firmness of a thoroughly accomplished leader, that the work of the orchestra was commendable throughout the evening. — Times, January 31 and March 9.

CRITICISMS OF THE "TIMES" AFTER THE PRODUCTION OF "LAKMÉ."

Both the operetta and the ballet went smoothly and effectively, but the work of the orchestra was not up to its usual plane of excellence, owing to Mr. Thomas's absence from the conductor's desk. Nothing is more natural than that Mr. Thomas should have an occasional holiday, but in the case of representations the impressiveness of which depends rather on symmetry and perfection of detail than on uncommon brilliancy in any single department, some steps should be taken to supply the over-worked leader with an efficient assistant. The playing of the band in the second act of "Silvia" last evening lacked both the spirit and the precision called forth and maintained by a competent conductor.

Mr. Thomas was still more keenly missed, for Mr. Hinrichs, besides lacking decision and energy in his management of the band, is quite impervious to the entente which should be established at once between a competent conductor and the singers on the stage, and which makes an orchestral accompaniment something besides a more or less tardy support of the vocalists' tones. The recitatives with which the long scene between Orpheus and Eurydice in the last act of "Orpheus" commences offered conspicuous evidence yesterday of Mr. Hinrichs's weakness in this direction, and even in "Che farò" Mme. Hastreiter was either kept up with or hurried in her pace, the executant's voice and the band's harmonies never suggesting the complete interdependence that gives delight to the listener and conveys to the critical ear the sense of security against uncertainty of execution that adds so largely to the enjoyment of song. — Times, after March 9.

Apropos of Mr. Schwab, the following is the latest contribution to the Schwab-Nevada literature. It is a letter from Mme. Nevada's lawyer, to which Mr. Schwab, up to the time of our going to press, has not yet answered. It seems to us, however, that he owes an answer to it, to the public and to his employers, and if the answer shall be forthcoming we will give it a place just as we herewith do to the following, on which further comment is quite unnecessary:

To the Editor of the World:

It is due Mme. Nevada-Palmer, and I am instructed by her to state through the press, that the recent card of Mr. Schwab in a leading journal announcing the withdrawal of his libel suit against her is quite characteristic of his conduct toward her from the outset; that his threats of a libel suit in the first instance were, as she believes, mere bravado, and the suit

itself, in her opinion, unmistakably a farce. She believes he never intended to have it brought to trial, and that his advisers are too shrewd to permit his career as a musical critic to be tried before a jury of this city.

His attorneys were advised by Mme. Nevada-Palmer's counsel in writing on October 23 last in reply to the threatening letters sent her by them demanding a retraction, "that she was not correctly reported by the press in the articles complained of by him," "that she declined to make any retraction when demanded by the attorneys of Mr. Schwab under a threat of legal proceedings," "that if Mr. Schwab had addressed her a respectful note of inquiry regarding the publications which had caused him annoyance, she would have only been too happy to have written him the facts in reply," "that she trusted, however, that her statement would prove satisfactory to their client."

This reply, which she thinks would have been satisfactory to most gentlemen, seems not, however, to have suited Mr. Schwab's purposes. He commenced his suit the evening before she left New York for California, knowing as well what her position and answer would be as he did when it was served last January, or when, two months later, he published his card and ordered the suit discontinued.

His withdrawal of the libel suit was, as she believes, because, as he well knew, he could not maintain it, and the assigned reason framed to place her in a false position. She feels certain he never intended to bring it to trial, and that he was wise in withdrawing it. If he had really felt aggrieved by the publications, and felt that his character had demanded public vindication, his course was easy, as it seems to her, to have sued the journals which published the articles for libel if he denied their truth. These journals were and now are quite responsible, and had he done so she thinks we should, on the trial, very likely have, from the evidence, seen Mr. Schwab in his true colors. As she believes he did not care to face such an ordeal, she thinks no true friend of his would advise him to do so, and that these journals will not be sued for libel.

Mme. Nevada-Palmer instructs me to say that she has little time to spend on Mr. Schwab, but as he has commenced this suit after her counsel's letters were written and delivered, she decided to give this particular critic that attention which he deserved, and she was fully prepared to do so on the trial of the action.

Mme. Nevada-Palmer is of the opinion, from information derived from what seems to her reliable sources, that if Mr. Schwab's courage had not failed him in pressing the case on, the trial of this action would have created quite as much sensation as the original articles, she thinks even more so. If one-tenth part of the evidence furnished herself and her counsel by artists, journalists and others could have been given on the trial, it would, in her opinion, have been exceedingly interesting reading to both the enemies and friends of Mr. Schwab and to the publishers of the journal of which he claims with so much persistency to be "the musical critic."

Mme. Nevada-Palmer has only thanks for the New York press, which has only been too kind to her, with a single exception.

It is an amusing feature of this extraordinary case that the publishers of the New York Times have assured a reliable journalist "that Mr. Schwab was not 'the musical critic' of the Times," while Mr. Schwab seems very anxious, indeed, to create the contrary impression.

Mme. Nevada-Palmer can hardly complain that this plaintiff has, by withdrawing his suit, deprived her of the pleasure of making her defense in court before a jury, and she instructs me to say that she is content to leave Mr. Schwab to his own methods, with the plainly-taught lesson to the profession and the press that, however much he may threaten and bluster in the newspapers, there will, from her standpoint, be little cause for any artist to fear that he will ever bring a libel suit to trial in which his career as "the musical critic of the Times" will be a leading issue in the case.

As her attorney and counsel, I am desired by her to make this response to the card recently published by Mr. Schwab, which she believes was intended by him to place her in a false position before the press and public on both sides of the Atlantic.

Very truly yours,

CLARK BELL,
Attorney for Mme. Nevada-Palmer.

57 Broadway, New York, April 8.

In all the controversies that have lately been aroused as to activity in the movement in favor of American compositions, THE MUSICAL COURIER modestly hopes not to be forgotten. We have all along insisted that we had plenty of material in this country worthy of public support, or at least a hearing. We prophesied that when once this hearing should be granted the novelties of foreign origin would not remain paramount, simply for their authors' names, over the works of resident composers of genuine merit. For years we have fought this battle and reiterated the statements to that effect until they were taken up by the press of the country, and until artists who were theretofore ignorant of the very fact that American composers of talent and merit were in existence first glanced at, then studied and at last brought out home productions of artistic value. Thus the movement, which is now rapidly extending all over the United States, was given its origin and received its impetus, and we take no little pride in the fact of the success of THE MUSICAL COURIER'S policy, without wishing to detract aught from the merit of those who have actually carried out the idea.

THE all-absorbing topic in musical circles during the present week is Mr. Theodore Thomas's resignation as the conductor of the Philharmonic Society, which he tendered to the directors of that body on Thursday of last week immediately after the last private rehearsal for the final concert. Exactly what passed between the great conductor and the directors is not known to any one beside themselves, but it is asserted on pretty good authority that Mr. Thomas, who has devoted so much of his valuable time and energy to the Philharmonic Society, of which he was the resurrecting angel and the renewer of its success at a time when it was financially and artistically at a very low ebb, feels aggrieved at the intrigues of some of the ancient members of the society who do not feel very secure in their seats. Besides this Mr. Thomas complains of overwork and too much burden, the truth of which complaint cannot justly be denied if the numerous and onerous duties be considered to which

Theodore Thomas in the past season has given support, backbone and fulfilment.

The directors of the Philharmonic Society are said to be in consternation and in a private meeting proposed not to accept Mr. Thomas's resignation. Whether the latter be final, or whether Mr. Thomas will relent if certain conditions which he will impose on the directors be complied with, cannot at the present moment be foretold. It is to be hoped, however, that such may be the case.

The Seventh Cincinnati Festival.

BY H. E. KREHBIEL.

IT was the general verdict of those who attended the Sixth Biennial Musical Festival held in Cincinnati in 1884, and who, like the writer, had heard the concerts of the five preceding festivals, that, in an artistic sense, the last was the most brilliant of the series. Financially greater results had been attained, as, for instance, in 1878, when the newness of the Music Hall and the great organ exerted a potent attractive power, and when a large territory, subsequently cut off by the establishment of festivals in other cities of the West, was still tributary to Cincinnati. It has been one of the commendable things in the administration of the Cincinnati Festivals, however, that the results attained have never been measured by the condition of the association's treasury. A lofty purpose was set for the institution at the outset, and this has been constantly kept in view, a perfect fulfilment being approached nearer and nearer with each biennial meeting. This being so, the friends of the enterprise at home and the lovers of music all over the country find many reasons for congratulation in what the Cincinnati festivals have accomplished.

Before passing the local record in review it will not be out of place to show what influence the festivals have had upon the cultivation of choral music in the United States. Half a dozen festivals which have been held outside of Cincinnati have been the fruit of the seed sown here. This was strikingly illustrated in the festivals held in Philadelphia in 1883 and 1884. Mr. Gilchrist, who carried off the prize in the second competition instituted by the Cincinnati Festival Association in 1882, is a resident of Philadelphia. Naturally, local pride was flattered at his success, and the immediate result was the organization of a chorus and the projection of a festival for the purpose of introducing Mr. Gilchrist's composition to his townsmen. The experiment made in 1883 was repeated in 1884, and a Festival Association was formed on the Cincinnati model, which keeps in contemplation the promotion of choral music by means of festivals. The festivals held in New York, Chicago, Cleveland and Buffalo since 1880 all received their impetus from the success of the Cincinnati undertaking, and that they failed to establish themselves as permanent institutions was largely owing to the disparity between their aims and methods and those of the original institution. But other cities have also profited. The fact that the Cincinnati festival and the festivals of New York and Chicago were to be given in 1882 and 1884 enabled Mr. Thomas to bring artists of great renown from Europe, and wherever these artists appeared in conjunction with Mr. Thomas's orchestra the people reaped advantage. If an equivalent for work like this could be entered in the list of assets of the Cincinnati Musical Festival Association, there could be no fear of ever exhausting its funds.

And now let us cast a retrospective glance over what the Cincinnati festivals have accomplished in the thirteen years of their existence. Striking monuments which will tell a portion of the story to coming generations exist in the great Music Hall and organ. But they speak chiefly of the material triumphs which have been gained. An equally proud monument which has had its foundation vastly strengthened since the last festival, is the Festival Chorus, with an organization whose continuance is no longer contingent on the receipts at the biennial meetings, and whose activity, extending from festival to festival and directed by the same intelligent and unselfish policy as characterizes the administration of the festivals, is the most potent of all factors in musical culture. The truth of this proposition is recognized the world over. There is no better gauge of the musical standing of a community than the extent to which choral music is cultivated in it by amateurs. Thousands of dollars spent in the importation of great artists from abroad do not speak of the gentleness, refinement and musical love of a people with one-half so much eloquence as the weekly meeting of a choir to study choral music. Schumann recognized this when he gave the admirable advice: "Sing diligently in choirs, particularly the middle voices. This will make you musical." The case was excellently put by Herman Kretschmar, in a monograph published on the occasion of the twenty-fifth anniversary of the famous *Riedel'scher Verein*, of Leipzig, in 1879. Said Dr. Kretschmar:

"We owe it to them (singing societies) that a serious spirit is again become dominant in music; and they give the strongest protection against the encroachments of that superficial enjoyment which is the product of the modern system of concert-giving by confining that great portion of the public whose relation to our masterpieces is confined to a passing hearing, with a band of persons who are accustomed through diligence, profound study and enthusiasm to reach the significance of the music. Yet as much as art profits by singing societies, and notwithstanding that through their influence it has entered upon a new phase of life, the greatest good accrues to the members themselves. In no other art are amateurs privileged to enjoy the spiritual beauties of a creation in the degree that music offers to choristers. Whoever belongs to a singing society, in which the study is well conducted at each performance, accomplishes a work and receives an artistic reward

analogous to that of the painter who copies a masterpiece, and one who has spent a generation in such a society can cherish his recollections like a museum. How securely such an owner can hold his treasures is evidenced by those choristers who at an annual performance of the Ninth Symphony or 'St. Matthew Passion,' sing their parts without book; and how comprehensive it is possible to make such a collection we can learn from a glance at the career of twenty-five years of one of the best amateur choirs of Germany, the *Riedel'scher Verein* in Leipzig. In its programs we find eighty odd compositions of the German school, from Tannhäuser and Schütz down to the newest names of Brahms, Liszt and Cornelius. Bach is represented in one hundred and two concerts, six times with the B minor mass; Beethoven ten times, with the 'Missa Solemnis.' The foreign composers are all comprehended in this repertory so far as they have significant merit, from Joaquin to Berlioz, great and small, besides Palestrina and Lassus a Porpora and Claudin Le Jeune. That such a treasure of the loftiest art-works, extending with equal justice over all nations, times and tendencies, should be confided by a small circle of *cognoscenti* to a few hundred collaborators and then delivered over to the intellectual property of a whole city, is one of the wonders of modern times. In your singing societies you possess a magic power which, it is to be hoped, will have the most benevolent aurture through all futurity.

What are the artistic treasures which the choristers of the Cincinnati festivals have laid up? The list is one which will stand the test of comparison with that of any city of Europe, and as the program of the seventh festival marks the culmination of one tendency, and in a manner the beginning of another, the present is an appropriate occasion on which to review the work done. A tabular statement is the most telling:

FIRST FESTIVAL, 1875.

Ninth Symphony	Beethoven
Scenes from "Orpheus"	Glück
Dettingen Te Deum	Händel
The First Walpurgis Night	Mendelssohn
Twenty-third Psalm	Schubert
"Gypsy Life"	Schumann

SECOND FESTIVAL, 1875.

Magnificat in D	Bach
Ninth Symphony	Beethoven
"Triumphal Hymn"	Brahms
"Prometheus"	Liszt
"Elijah"	Mendelssohn
Scenes from "Lohengrin"	Wagner

THIRD FESTIVAL, 1878.

Ninth Symphony	Beethoven
"Romeo and Juliet"	Berlioz
Scenes from "Alceste"	Glück
"The Messiah"	Händel
"Missa Solemnis"	Liszt
Festival Ode	Singer

FOURTH FESTIVAL, 1880.

Cantata, "A Stronghold Sure"	Bach
"Missa Solemnis"	Beethoven
Prize Composition, Scenes from Longfellow's "Golden Legend"	Buck
Utrecht Jubilate and Coronation Anthem, "Zadock, the Priest"	Händel

FIFTH FESTIVAL, 1882.

"St. Matthew Passion"	Bach
Scenes from "The Fall of Troy"	Berlioz
Prize Composition, Psalm XLVI	Gilchrist
Dettingen Te Deum	Händel
Requiem Mass	Mozart
Scenes from Goethe's "Faust" (Part III)	Schumann

SIXTH FESTIVAL, 1884.

Ninth Symphony and Chorus from "The Ruins of Athens"	Beethoven
A German Requiem	Brahms
"The Redemption"	Gounod
"Israel in Egypt"	Händel
Scenes from "Tannhäuser"	Wagner

These schemes, from which the orchestral and miscellaneous features have been omitted, in order that the work done by the chorus may stand in relief, afford interesting food for thought. It will be noticed that in the choral department there has been a steady development from compositions of not more than average difficulty of performance and appreciation to the most stupendous works in choral literature. With Beethoven's "Mass in D," "Händel's 'Israel in Egypt,' and Bach's 'Passion According to St. Matthew,' the acknowledged masterpieces in three styles of choral writing were reached. It only remained to associate with them Bach's great Mass in B minor and one mission of the festivals would be attained. This is to be the crowning achievement of the seventh festival. With this colossal work the key-stone will have been placed in the great arch which must stand as the proudest memorial which music in America has to show. This done, regard is had in the remaining programs to extend public knowledge touching striking compositions in various departments of musical composition. The result of this endeavor is seen in a set of programs full of variety and replete with elements that will exert a charm as well over the *cognoscenti* as those who are merely music lovers.

Miss Highflyer says she is thoroughly interested in chamber music, yet she never attends a concert. She has four beaux on the string, and says that it is the finest string quartet in the city.—*Musical Herald*.

It is said that the rivalry between the Boston *Globe* and Boston *Herald* has recently assumed a musical phase. It happened in this wise: The musical critic of the former paper had just come in from the symphony concert, and was preparing to write his review. Enter chief editor: "What was up at the concert to-night?" "Oh, a big work, the 'Harold' Symphony." "What! Who wrote it?" "Berlioz." "Here, Jim, run over to Professor Paine (the greatest composer in the world) and tell him some Eye-talian has got up a *Herald* Symphony, and let him send us a Boston *Globe* Symphony at once, in time for our Sunday edition."—*Musical Herald*.

PERSONALS.

A PATRON OF MUSIC.—Among the wealthy men of this city who dispense money liberally, even lavishly, for music, and in the interests of musical people and students, is Mr. George Ehret. On April 6, his fifty-first birthday was celebrated by his friends, many of whom are among our best musical people.

STRAUSS.—Johann Strauss, the celebrated composer, has gone from Vienna to St. Petersburg to conduct seven concerts for which he is to receive a remuneration of 10,000 rubles. Strauss left Vienna on the 4th inst., and on his way will conduct one performance of his "Gypsy Baron" at Hamburg and one at Berlin.

BRUELL'S BALLET.—Ballet composing seems to have become fashionable again. The latest contribution of importance to that department is by Ignatz Brüll, of Vienna, the well-known composer of the opera of "The Golden Cross." He has finished a new ballet, entitled "Champagne Fairy Tale," which is to be brought out at the Vienna court opera.

VAN ZANDT'S ILLNESS.—Mlle. Van Zandt is ill at St. Petersburg, and her engagement as a "guest" of the Imperial Opera House, Berlin, therefore, had to be abandoned. The lady's father, who has just left for Europe, stated to us before his departure that the great singer is convalescent.

MISS TIFFT.—Miss May Leoni Tift, who made her début during the recent Italian opera season at Her Majesty's, is a daughter of Mr. Henry R. Tift, the well-known Mexican banker of this city.

LASALLE'S HIT.—M. Lasalle has made a grand hit in "Rigoletto," at the Imperial Opera House, at Vienna. After his grand scene and the duet in the third act the enthusiasm was immense, the Emperor giving the signals for the applause. The French Ambassador sent the singer a magnificent present.

A RAFF MEMORIAL.—A memorial to Joachim Raff (1822-1882) at Frankfurt is the last tribute to a great musician talked about. Von Bülow has given a concert, the proceeds of which are to go to the monument fund and which turned out to be a great financial success.

VALLERIA.—The engagement of Mme. Alwina Valleria by Mr. Carl Rosa for the forthcoming English opera season at Drury Lane has been signed. Mme. Valleria will make her début on June 2, on the production of Mr. Mackenzie's new opera, "Guillem de Cabestan."

MME. SCHUMANN.—Mme. Schumann has returned to London, and played Beethoven's "Les Adieux" at the Popular Concerts on Saturday a week ago, and the "Waldstein" on Monday of last week. She was to appear at four other concerts.

JOSEPH MAAS.—The late Mr. Joseph Maas made his first serious début at one of Henry Leslie's concerts. It is, therefore, quite within the fitness of things that at the first Leslie concert the death of the popular tenor should be observed. The "In Memoriam" has been committed to Dr. Westminster Bridge, who has, it is stated, made large use of the opening phrase of "Cujus Animam," from Rossini's "Stabat Mater," which is said to be the last work that Maas sang in public.—*London Figaro*.

NILSSON AND PATEY.—Mmes. Nilsson and Patey and the other artists announced to take part in the Irish festival at the Albert Hall, London, on St. Patrick's Day, duly appeared, with the exception of Mr. Sims Reeves. The Swedish lady was warmly greeted, and her singing created some of its old effect, although her voice is apparently on the decline and sounds worn and threadbare.

TWO NEW ENGAGEMENTS.—Two new engagements have been made by the management of the American Opera Company—Miss Louisa Engel, of St. Louis, Mo., now residing here, the possessor of a mezzo-soprano of fine quality, and a pupil of Mme. Marchesi. The other is Mme. Louise Pyk, the Swedish singer heard at last Friday afternoon's Philharmonic Society rehearsal. This lady is engaged on trial to understudy *Elsa* and others of Miss Juch's roles, so that in case of need she can replace her.

LISZT'S GOUT AND PLAYING.—In spite of the news that Liszt's hands are said to be swollen and painful from an attack of rheumatic gout, a cable dispatch from London announced last Thursday that at a reception at the Royal Academy of Music in Hanover-sq. on the previous afternoon Abbé Liszt played his own transcription of a "Chant Polonais," by Chopin, in which, despite age and the stiffness of fingers to which he confessed, he proved that he still possessed remarkable touch neatness and power, bringing the meaning of the composer home to the audience. These were among his special attributes about fifty years back. Being encored, he again sat down and played with wonderful charm his own "Cantique d'Amour." On last Tuesday the performance of Liszt's oratorio of "Saint Elizabeth" was a grand success. The house was crowded. The Prince and Princess of Wales, Princess Louise and the Duchess of Edinburgh were present. Abbé Liszt was introduced by the Prince of Wales to the Princesses. Mme. Albani and Mr. Santley were the chief soloists taking part in the performance of the oratorio. On last Saturday Abbé Liszt was at Windsor. The Queen sent the royal carriage to the station—the first instance of the kind—and he was accompanied from his residence by the Queen's private director of music. The streets of Windsor were crowded and the royal household were assembled at the gates. Liszt gave the Queen an improvisation of the Rose Episode of "Saint Elizabeth," a nocturne of Chopin, and the "Rhapsodie Hon-

groise." He will leave London in the middle of the month for St. Petersburg, where his "Saint Elizabeth" will be performed, very possibly under the direction of his son-in-law, Dr. Von Bülow, former husband of Liszt's daughter and Wagner's widow, Frau Cosima. It is hoped at St. Petersburg that Liszt will be well enough to play a duet with his pupil, Mme. Sophie Menter.

JACOB FRIEDBERGER.—Master Jacob Friedberger, the pianist, who is only fourteen years old, and whose wonderful playing has attracted the attention of all our artists and music-loving people, will sail for Europe April 14 on the Bremen steamer Fulda. That Master Friedberger is endowed with unusual talent, and has, as a pianist, already arrived at a very high degree of excellence has been attested in the most flattering manner by such distinguished artists and musicians as Adelina Patti, Rafael Joseffy, the late Dr. Damrosch, and a host of others. Master Friedberger expects to remain abroad several years, where he will enjoy the instruction of the best masters, and we feel confident that this in every way bright and intelligent boy will return to his native land and to his many friends a thorough musician and piano virtuoso of the very highest order. His repertoire includes the most difficult works of Bach, Beethoven, Chopin, Schumann, Mendelssohn, Liszt, &c. Our best wishes accompany Master Friedberger on his sojourn abroad, and his career will be watched with great interest.

MISS MUELLENBACH.—Miss Mathilde Muellenbach has resigned from the traveling party of the American Opera Company, under Max Strakosch, and returned to her home in New York. Her marriage is soon to be announced.

ANOTHER AMERICAN.—The cable announced last Saturday that a young American tenor, Mr. Scovel, had made a very successful debut on the previous evening with the Carl Rosa company at Derby. American singers all the world over are gaining recognition and ducats.

Mr. Scovel is a native of Detroit, and, having a fine voice, he went to Milan, Italy, where he has studied for ten years. In 1879 he made his debut before an Italian audience under his teacher, San Giovanni, and was well received. He has studied successively under the best teachers in Europe. Last year he returned to Milan and sang with Miss Lillian Norton, a Boston girl. She is now Mme. Nordecker, and is with the Mapleson Company in San Francisco. Since October Mr. Scovel has been studying in London. He has received quite a tempting offer from Mr. Charles E. Locke, manager of the American Opera Company, but has not decided to accept it yet. His wife is a daughter of Judge Roosevelt, of this city.

WILHELMJ AT ODESSA.—August Wilhelmj, the great violinist, gave a most successful concert at Odessa on the 25th ult. The *Odesser Zeitung* has a three-column article of praise on the artist's fine playing.

BOSTON VERSUS BOSTON.—The Boston *Home Journal* has the following on the Boston *Herald*:

The esteemed critic of the *Herald* states that Miss Cary sang at Mr. Truette's concert on Thursday. This is a mistake. The esteemed critic also states that Miss Cary rendered songs by Helen Hood, Bendal and David. This is another mistake, for the songs of Schumann, Schubert and Bendel were rendered by Miss Etta Kileski. The esteemed critic of the *Herald* was present at the concert. This is not a mistake.

The musical critic of the *Home Journal* is Mr. Capen; the one of the *Herald* is Mr. Bacon.

HOME NEWS.

—Mrs. Blanche Stone-Barton will sing at the Humphries testimonial concert at Chickering Hall on April 26.

—Miss Fannie Hirsch, the excellent soprano singer, will sing with the Mendelssohn Vocal Society of Rochester in that city on June 3.

—David Bimberg's annual concert took place at Steinway Hall Tuesday evening, April 6, and was, notwithstanding the stormy weather, largely attended.

—Miss Harriet Avery, soprano, assisted by prominent artists, will give a concert at the Metropolitan Opera House concert hall on Tuesday evening, the 27th inst.

—Miss Adèle Margulies will give a concert at Steinway Hall on Saturday evening next, with the assistance of Mme. Pauline L'Allemand and Mr. Leopold Lichtenberg.

—John Stetson has taken the Metropolitan Opera House for two weeks from April 26, and will give "Mikado" performances on a grand scale with two companies. Mistake.

—Mr. Glose, the pianist, has secured among the best notices from the large Southern newspapers who noticed the Clara Louise Kellogg concert company, of which he is a member.

—The Mendelssohn Quintet Club played in Concordia, Kan., last night before a large audience. Manhattan to-night. To-morrow (15th) the audience in Topeka will be very large, as also to-morrow night in Leavenworth.

—The Iowa State Music Teachers' Association will hold its annual meeting at Des Moines, Ia., on May 4, 5 and 6. Wm. B. Godfrey is president, and Willard Kimball, secretary and treasurer. W. H. Donley is chairman of the business committee.

—Mr. Dixey and "Adonis" say farewell on Saturday night at the Bijou Opera House. It will be a testimonial occasion. To-morrow the six hundredth performance will be celebrated, and the souvenirs will be a portfolio of scenes from the piece and a bust of the central figure in it. At the final matinee

on Saturday each lady will be made happy with a photograph of Mr. Dixey.

—Duffy's "Mikado" made a success at Ford's Opera House, Baltimore, last week. Anthony Reiff was the musical director.

—Fohstrom's *Amina* is better liked by musical people than was Nevada's. Fohstrom wins by her artistic worth; Nevada's popularity carried her to success.—*San Francisco Record*.

—Mr. Rudolph Aronson has arranged for the production at the Casino (to follow "Erminie") of the present Parisian success, "Serment d'Amour," by Edmond Audran, composer of "Olivette" and "La Mascotte."

—A soirée musicale was given at Lyon & Healy's warehouses, Chicago, on last Friday night by pupils of Frederic Grant Gleason. The performers were Misses Alice L. Doty, Eloise Dodge, Luella Farrelly, Fannie A. Slocum, Maude Brown, Edna Lockwood and Mr. Earl Brown.

—Marshall P. Wilder, whose testimonial will take place to-morrow afternoon at the Madison Square Theatre, informs us that the following musical people will assist: Miss Geraldine Ulmar, Mme. Cottrelly, Signor Perugini, Courtice Pounds, Mr. Federici, Michael Banner and Albert Greenhalgh; also the Madrigal Quartet.

—The seventh concert given this season by the Philharmonic Society, of Brooklyn, occurs at the Brooklyn Academy of Music on Saturday evening. It will be prefaced by the usual public rehearsal on Friday afternoon. Miss Lilli Lehmann will be the soloist on both occasions, and Schumann's Symphony No. 1, in B flat, is announced as the principal work to be assigned to the orchestra for interpretation.

—The Arion Society will give a concert at Steinway Hall on next Sunday night. The program to be performed under Mr. Frank Van der Stucken is an excellent one, and enlists, besides the services of the Arion male chorus and an orchestra of sixty musicians, the following soloists: Louis Maas, pianist, who will render his own pianoforte concerto; Miss Groebel, Chr. Fritsch, Max Heinrich and Franz Remmert.

—To-morrow evening, at the Star Theatre, Mr. A. Durand, for more than twenty years connected with French operatic and dramatic entertainments in this city, most of which time he has been associated with Mr. Maurice Grau, will be tendered a benefit, for which occasion a most attractive program has been prepared. Offenbach's "La Grande Duchesse," in which Mme. Judic created such a pronounced success during her former engagement, will be given, and the performance will conclude with a monologue, with music, by Mme. Judic, entitled "Clary v. Clary." It is said to be very funny.

—The Milan Opera Company, which recently took a benefit in Chicago, appears to rally from its numerous reverses with a facility equal to that of Cal Wagner, and will resume its season in Chicago on the 18th inst., at the Grand Opera House. The only feature of the original Milan Opera Company is Signor Loghedeo, who is unquestionably a musical director of great ability. He has found a new admirer of art with financial resources. With Mlle. Romeldi, the tenor Baldanza, the baritone Bologna, and Miss Carrie Morse, Signor Loghedeo has the nucleus of a strong company.

—It is rather a surprise to a good many people to know that the entire "Mikado" Company at the Fifth Avenue are going back to England again. This week will end their engagement here. Next week the company will appear in Jersey City and Newark. The following week Baltimore will be visited. The company then return to this city and sail for England on the steamship Umbria on May 8. On May 27 they will commence a tour at Liverpool that is to extend through France and Germany. Miss Ulmar will probably accompany the company, though that has not been absolutely settled. The contracts with most of the people expire with the close of the season in this country, but nearly all have accepted re-engagements from Mr. Carte by cable.

Samuel S. Sanford.

MR. SAMUEL S. SANFORD, whom in a recent issue of this journal we termed "the most talented and accomplished amateur pianist in the United States," is a native of Bridgeport, Conn. After showing from his earliest boyhood the most decided musical, and more especially pianistic, talent Mr. Sanford was placed under the excellent instruction of William Mason, than whom no better or more thorough teacher could be found in this country. Besides with Mr. Mason, Mr. Sanford studied also with Max Pinner, S. B. Mills, Alfred Jaëll and Theodore Ritter, in Paris, and with others, with whom his artistic roamings and predilections brought him into frequent contact. To-day, as we said before, Mr. Sanford is perhaps one of the most accomplished pianists in this country, and one who with great technical finish combines fine musical conception and a noble touch. This opinion is shared by no less famous a personage than Anton Rubinstein, with whom Mr. Sanford was during his sojourn in this country on the most intimate terms. Mr. Sanford, who luckily for himself, but to the loss of others, is not a professional, nevertheless has played in public not infrequently. He appeared with the Theodore Thomas orchestra as early as eight years ago, and a number of times during this interval, the last having been at the Academy of Music on March 16, when he rendered, in conjunction with his friend, Rafael Joseffy, the concerto for two pianofortes by Mozart. Mr. Sanford, who occupies a fine social position, is a gentleman of culture and refinement.

Thomas Popular Concerts.

THE last week but one of Mr. Thomas's series of popular concerts brought, on last Tuesday evening and Thursday afternoon, even more excellent and interesting programs than were heard there during the greater part of the entire cyclis. On Tuesday evening, when the audience at the Academy of Music was quite a large one, if the inclemency of the weather be taken into consideration, the concert opened with Schumann's lovely "Overture, Scherzo and Finale," op. 52, a work which only lacks a slow movement to make it a complete and very beautiful symphony. It was very well played, though Mr. Thomas took the tempo of the scherzo somewhat too slow. The performance of this work was the first one at these concerts and so was the one of Wagner's deep and passionate "Faust" overture, to which the master, as a clue to his inspiration, has prefixed the following lines from Goethe's *chef-d'œuvre*:

The God who dwells within my soul,
Can heave its depths at any hour;
Who holds o'er all my faculties control,
Has o'er the outer world no power.
Existence lies a load upon my breast
Life is a curse and death a long'd-for rest.

In direct contrast thereto stood the next orchestral number, Berlioz's "Francis-Juges" overture, a work which, though belonging to the gifted Frenchman's earliest achievements, is very well and effectively scored, but which, in point of invention, is rather shallow and trivial. The string orchestra did not particularly distinguish themselves with a rendering of the "Menuet and Fugue" from Beethoven's C major string quartet. The carefully added double basses lent a certain power to the performance of this number, but the tempo of so difficult a movement was taken somewhat too fast to allow of a perfect ensemble. The last of the orchestral selections was the second series of Rubinstein's vigorous and delightful "Bal Costumé" suite, and this was played throughout with abundant spirit, power and precision.

The soloist of the evening was Mme. Pauline L'Allemand, prima donna of the American Opera, who rendered Mozart's recitative and aria "O, come my heart's delight," from "The Marriage of Figaro," and the "Scene and Legend of the Pariah's Daughter," from Delibes's "Lakmé," in most masterly manner. Her well-trained, flexible and sympathetic soprano voice told to great advantage, especially in the higher register, and she sang with artistic delivery and phrasing, being both times overwhelmed with applause, to which, after her second effort, after a great deal of persuasion, she gracefully yielded with a repetition of the last half of the aria.

The matinee on Thursday, which was very crowded, had the following varied and suitable program:

March, in F, "Athalie".....	Mendelssohn
Overture, in D, "Lodoiska".....	Cherubini
Air.....	Bach
Allegretto, Eighth Symphony.....	Beethoven
Hungarian Rhapsody, No. 6.....	Liszt
Norwegian Volksong, in E.....	Svendsen
Waltz, "Im Wiener Wald".....	Strauss
(Zither obligato by Mr. C. Broschke.)	
Suite Algerienne, op. 60 in C.....	Saint-Saëns

Of these numbers all but the Bach air, the Liszt rhapsody and Beethoven movement were never before given at these concerts, and all without exception were received with enthusiastic applause, which in the case of the Beethoven symphony movement and the Liszt rhapsody was so persistent that Mr. Thomas had to yield to the *da capo* demand. Mr. Thomas conducted with his accustomed skill and energy the first half of the program, while the Strauss waltz and the Saint-Saëns suite were interpreted under Mr. Nowak's careful and satisfactory guidance.

Miss Le Clair's Concert.

THE second annual concert of the talented young artist, Miss Josephine Le Clair, was attended by a large and fashionable audience upon Wednesday evening, at the University Club Theatre. This concert was above the average of its kind in many respects and evidently impressed its auditors, who responded with discriminating applause.

Mr. Hyllested opened the concert with Beethoven's "Appassionata" sonata, which he played admirably, with breadth and feeling and powers adapted to this glorious composition. Later in the evening he favored his listeners with a good rendition of three well selected numbers from Chopin.

The indisposition of Mr. Hasselbrink necessitated double duty upon the part of some one of the assisting artists, to which Mrs. Ford gracefully responded with a charming interpretation of Tosti's "Good-Bye."

Mrs. Ford, in the opening aria, "A Fors a Lui," proved herself to be an artist of considerable power as a vocalist, especially in the allegro, which she sang with unusual clearness of execution and generally correct intonation.

Miss Le Clair, with her sympathetic voice, in a beautiful aria by Halevy, indicated a vast improvement since her last concert of a year ago, both in regard to her phrasing and general interpretation, which would seem to augur well for the future of this rising young singer. Both ladies in the duet by Rossini were heard to advantage, the blending of voices and shading being extremely praiseworthy.

Mr. Coletti, who has a noble baritone voice, used it well and with a manly vigor in a selection from "Mercadante."

Mr. Ch. Fritsch created quite a furore with his audience by a most delightful singing of the "Lieder," by Bradsky, a song which cannot be heard too frequently, especially when conceived

with the artistic finish and genuine feeling that was allied to it upon this occasion. The concert closed with a good rendering of the well-known quartet from "Rigoletto." Mr. Emilio Agramonte was the musical director and accompanist of the evening, and it is needless to add was successful in his efforts.

Miss Le Clair has reason to congratulate herself upon the success of her concert, which was refreshingly seen in nearly all the selections and all in the hands of very competent artists.

Although the rule of "no encores" is generally acceptable in most concerts, the shortness of the program would have made them very permissible in two instances, when the plaudits of the audience were sincere and equal to a demand.

Philharmonic Society Concert.

THE glorious and immortal name of Beethoven, of whose works alone the program for the sixth and last concert of the present season of Philharmonic Society consisted, seems to have lost none of its old-time charm. Such at least was the impression we received both on last Friday afternoon at the public rehearsal and on Saturday evening, the night of the regular performance, at both of which concerts the Academy of Music was as crowded with an eager, enthusiastic and most musical audience as can only be seen there on very choice and extraordinary occasions. And a choice and extraordinary occasion the performance of three great works by Beethoven under a conductor like Theodore Thomas, by an orchestra like that of the Philharmonic Society and with competent soloists, really deserves to be called. The Philharmonic Society closed with it a season which has financially been one of the most successful they have ever known and which artistically needed just such a *finale* to make one feel that "all's well that ends well."

The concert opened most promisingly with the most important numbers from the incidental music to Goethe's "Egmont," of which the well-known overture was rendered with most commendable verve, precision and roundness. It was followed by the first entre-act in E flat, and the second one in C major, which stands between the third and fourth acts of the drama, and wound up somewhat abruptly and illogically with the tacked-on finale in F major. Between these orchestral selections *Clärchen's* two songs, "Die Trommelgerührt" and "Freudvoll und Leidvoll," were sung in the afternoon rather tamely and ineffectively by Mme. Louise Pyk, who also was the soprano in the solo quartet of the Ninth Symphony at the public rehearsal. But at the evening performance she was replaced by Miss Emma Juch, and this favorite singer succeeded so well in the interpretation of the above two songs that she roused the audience to a storm of applause, and was forced to a repetition of the soulful song, "Freudvoll und Leidvoll."

The "Egmont" music was followed by the fourth pianoforte concerto in G major, which has always been recognized as one of Mr. Rafael Joseffy's best and most satisfactory efforts. He also played it on this occasion with rare skill, beautiful touch and tone and with an earnestness of purpose that made one forget the absence in places of great power or breadth in his interpretation. In the first of the two Rubinstein cadenzas which he interpolated in his performance, Mr. Joseffy very cleverly changed the last of Rubinstein's pianoforte recitatives so as to correspond with the principal recitative of the double-basses in the last movement of the Ninth Symphony.

About the Ninth symphony itself, which was, of course, the *pièce de résistance* of the concert, it would be carrying coals to Newcastle to add anything either historical or commentary. As regards the performance, to which we shall in a future article refer in detail, it must be acknowledged that the first three orchestral movements went, on the whole, remarkably well. As for the last movement the chorus of the Brooklyn Philharmonic Society, who kindly assisted at this concert, did fairly well, and the soloists, Misses Emma Juch and Helen D. Campbell, and Messrs. William Candidus and Alonzo E. Stoddard, solved their difficult task rather satisfactorily.

Mme. Schiller's Recital.

MME. MADELINE SCHILLER gave her second and last pianoforte recital for the present season at Steinway Hall on last Saturday afternoon. Her audience was a select and musical one, that listened with evident delight to the performer's interpretation of the following excellently chosen and highly interesting "request" program:

"Auf Flügeln des Gesanges".....	Mendelssohn-Heller
Valse Caprice (Soirées de Vienne, No. 6).....	Schubert-Liszt
Etudes d'Exécution Transcendante—a, "Ricordanza," b, "Mazzeppa,".....	Liszt
Italian Concerto in F major.....	Bach
Sonata, op. 110.....	Beethoven
Cavatina, (from Suite, op. 91).....	Raff
Marcia.....	
Berceuse.....	Chopin
Grand Polonaise, op. 22.....	
Rhapsodie Hongroise, No. 2.....	Liszt

From an artistic standpoint Mme. Schiller was most successful in the pretty Heller transcription of Mendelssohn's song, which she rendered with refinement, feeling and finished technique.

The latter quality was discernible also in all her other work, but exaggerated phrasing and sometimes harshness of touch interfered with the enjoyment of her performances. On the whole, however, Mme. Schiller is a pianist of more than average merit, combining refined conception with surety and neatness of execution. The audience seemed greatly pleased with Mme. Schiller's performances, all of which were heartily applauded.

Novelty Concert.

MR. FRANK VAN DER STUCKEN gave the first of his Novelty Concerts in Brooklyn at the Academy of Music across the river on last Monday night, and scored with it a pronounced success. The spacious building was crowded with a musical audience, and great enthusiasm prevailed. The program contained several numbers that had been heard at the last Novelty Concert in New York. Of these Dudley Buck's "Prologue to Longfellow's 'Golden Legend,'" for baritone solo, chorus, organ and orchestra, is the best composition which has so far emanated from the gifted pen of the Brooklyn composer. It is not only, like everything of Mr. Buck's, well written, but it is also dramatic in conception and well invented throughout. The next one was the interesting symphonic poem in E minor by the here comparatively unknown Bohemian composer, Smetana, who, by the way, recently died in an insane asylum. The work, which is intended to depict musically the river with the unpronounceable name, is the second one of a series of symphonic poems entitled "My Native Country." The invention displayed in it is not always very great or original, but orchestral treatment and harmonization are very good, novel and effective; especially is this the case in the fine middle portion in A flat.

George E. Whiting's beautiful aria from "The Tale of the Viking" was also repeated and Mme. Christine Dossert, the excellent soprano, who was finely disposed both as to voice and dramatic delivery, made such a hit with it that she was twice recalled and finally yielded to the demand for an encore by the addition to the program of an aria from Boito's "Mefistoele."

The instrumental soloist of the evening was Mr. Edmund Neupert, who rendered Grieg's fine A minor pianoforte concerto in that interesting and powerful manner for which his performance of just this work of his celebrated countryman is noted.

Of the works not heretofore mentioned the late Dr. Damrosch's "Festival Overture" in C major opened the concert, and was followed by Berlioz's lovely oratorio, "The Flight into Egypt," which forms the second part of the sacred trilogy, "The Childhood of Christ." Of the three numbers that constitute this part the prelude in F sharp minor is very pretty, and despite an extraordinarily simple scoring very effective. The second number is a "Chorus of the Shepherds" in E major, for mixed voices, which, alike with the choruses in the Buck prologue, was very finely rendered by Mr. Van der Stucken's "Choral Society of the Novelty Concerts," who sing with good shading, precision and expression. The third number of Berlioz's work is a tenor solo in A minor of extreme loveliness and almost pastoral simplicity, which Dr. F. A. Mandeville sang with an agreeable, well-trained and sonorous tenor voice. This gentleman, who only lately arrived here from Rochester, N. Y., is a valuable addition to our concert artists, among whom there are not many good tenors. The baritone solos in the Buck prologue were very acceptably sung by H. S. Brown.

The novelty of the evening was an orchestral "elegy" in B flat by the Brooklyn composer, E. C. Phelps. This work, which was well received by the public, is the best composition we have so far heard from the pen of our gifted countryman, and shows original and interesting inventive faculty, coupled with the power of varied and effective orchestration. The work of the orchestra all throughout the evening was of a high class, and the concert, as a whole, was a deserved success for that energetic and enterprising young conductor, Mr. Van der Stucken.

One of the leading features of the concert was the superb tone of the Sohmer grand piano, played by Neupert. We have frequently called attention to the great strides made by Messrs. Sohmer & Co. in the manufacture of pianos, and lately in grand pianos, and the result attained by Neupert upon the grand piano used in this concert fully sustains our often-expressed opinions. The instrument, in addition to great power and volume of tone, possessed an exquisite tone-quality, thoroughly adapted for the proper interpretation of a large work like a concerto. The delicate effects, as well as the forte passages, were easily produced by Neupert, who was materially assisted in his work by the Sohmer grand.

American Opera.

THE closing nights of the American Opera Company have been eminently successful from the financial as well as from the artistic point of view. On Wednesday night of last week "The Flying Dutchman" was repeated before one of the largest audiences of the season. Miss Emma Juch was the *Senta* and she was received with marked favor by the public, and flowers *en masse* were the order of the evening. On Friday night the work which was sung with the most success, "Orpheus and Eurydice," was heard for the thirteenth time and was again greeted by a large and enthusiastic audience. The performance, with the same cast as heretofore and under the direction of Theodore Thomas, was a satisfactory and smooth one. At the crowded matinee on Saturday "The Magic Flute" was heard for the last time this season under Gustav Hinrichs, and Mme. L'Allemand brought down the house with her brilliant vocalization of the difficult arias of *Astrafamante*, while Mme. Dossert was vocally no less satisfactory in the rendering of the part of *Pamina*.

The performance was followed by the ballet arrangement from Rubinstein's "Bal Costumé" suite, which was received with so much marked favor when first introduced as an interpolation in Goetz's "Taming of the Shrew." On Monday night of this week "Lohengrin" was given by the American Opera Company at the Metropolitan Opera House for the benefit of the Masonic Hall and Asylum Fund. The large house was completely filled on this occasion and the performance under Theodore Thomas warranted the enthusiastic applause that was bestowed on it after

each of the three acts. Mr. Candidus was the excellent *Lohengrin* of the evening, Miss Juch a charming *Elsa*, Mr. Ludwig an efficient *Telramund*, Mme. Hastreiter a very dramatic *Ortrud*, and Mr. Stoddard a powerful *Herald*. Chorus and orchestra were very good.

To-night "Lakmé" will be represented, Friday "The Wedding of Jeannette" and "Sylvia" will make up the program, and Saturday afternoon "The Flying Dutchman" is to be the attraction. On Monday, April 19, the American Opera Company will begin its first tour. The dates recently fixed for the traveling season are as follows: Boston Theatre, Boston, one week, beginning April 19; Academy of Music, Philadelphia, one week, April 26; Washington, Albaugh's Opera House, May 3, 4 and 5; Baltimore, Academy of Music, May 6, 7 and 8; Exposition Music Hall, St. Louis, one week, beginning May 10. The following week being that of the Cincinnati Musical Festival, at which Mr. Theodore Thomas and his orchestra and seven of the leading soloists of the American Company are engaged, the balance of the American Opera Company will go to Chicago to rest prior to the two weeks' heavy work beginning at McVicker's Theatre on May 24. From Chicago the company goes to Louisville for one week in the Exposition Building. Following this engagement performances will be given in St. Paul, Minneapolis, Detroit, Cleveland, and single performances will probably be given in one or two cities on the way back to New York, which will be reached on June 27.

By the end of this week sixty-six performances will have been given in New York and Brooklyn. The operas from the repertoire of the company will be produced in the various cities on the tour exactly as they were given in New York. There will be the entire Thomas orchestra, consisting of seventy-five musicians, led by Mr. Theodore Thomas; the American Opera chorus of one hundred voices, which has now become famous as one of the finest choral bodies in the country, and the ballet, varying from fifty-six to eighty dancers, as the requirements of the various operas may demand, twenty-five principals and the technical department of thirty, making a total of over three hundred persons. Every piece of scenery, every property and every costume seen in New York will be taken on the tour.

Musical Items.

—Mr. Jules Levy, the cornetist, is to be the soloist at the Mannerchor Garden and Belmont Mansion concerts in Philadelphia during the coming summer season.

—Michael Banner, the young violinist, who has been confined to his home for several days on account of indisposition, is fully restored, and is ready to fill all his professional engagements.

—Victor S. Flechter, whose collection of high-grade violins, violas and cellos has attracted much attention in this country, has leased the elegant premises No. 23 Union-sq., where his collection is now exhibited.

—Mr. William J. Winch, tenor, of Boston, had the distinguished honor of being chosen as the only vocalist to take part in the soiree given to Abbé Liszt at the Grosvenor Gallery in London on the 8th inst. by Mr. Walter Bache.

—Miss Lillie Post has recovered her voice, and rejoined Manager McCaull's forces, appearing as *Yum-Yum* in the "Mikado" Company in place of Miss Bertha Ricci, who, in turn, took Mile. La Blache's place in the "Don César" cast, the latter artiste being seriously ill.

—At Saturday night's performance at Chickering Hall by the Lenox Hill Vocal Society of Massenet's oratorio, "Mary Magdalen," Mme. Isidora Martinez will sing *Mary Magdalen*; Miss Josephine Le Clair, *Martha*; Fred. Harvey, the *Master*, and George Prehu, *Judas*.

—The German Opera Company, consisting of some of the members of the late Metropolitan Opera-House Company, returned from its western trip on Sunday. All the artists and members of the orchestra and chorus were paid. The management is said to have lost \$15,000.

—A complimentary testimonial concert was tendered on last Thursday night, at Chickering Hall, to Mr. W. H. Rieger. This gentleman is the possessor of an agreeable and sympathetic tenor voice of light calibre, but great flexibility, and he sings with taste and expression. He was assisted in the rendering of a good program by Misses Kate Percy Douglas, soprano, and Marie Groebl, contralto; C. J. Bushnell, baritone; E. F. Bushnell, bass; Wenzel A. Raboch, violinist, and a chorus of sixty male voices under the direction of William R. Chapman.

—Manager Mapleson's recent season of performances in San Francisco has not been without the trials and tribulations incidental to Italian opera tours in this country. The performance announced for the 31st ult. was abandoned on account of some differences between the manager and Mile. Fohström. The company was to close its 'Frisco engagement last Saturday evening and go to Los Angeles. Mme. Nordica appears to have greatly pleased the 'Frisco audiences, which have, however, it is said, been of only moderate proportions.

—A vocal and instrumental contest is to be held in Music Hall, Boston, before long. It is expected that a large number of amateurs (professionals are not to have any part in the program) will enter the list, taking this seldom offered opportunity to be heard on the concert stage. Clubs and choral organizations of amateurs will be welcomed, as well as vocalists and instrumentalists generally, and a series of prizes will be awarded by a carefully selected board of judges. There will be many interesting

and unique features in the program. One of these will be the appearance of two performers upon that antique, rarely heard instrument of biblical and Babylonian days, the sackbut.

—Mr. Otto Floersheim has perpetrated a musical pun. Mr. Shradieck, the violinist, having asked Mr. Floersheim if he agreed with his conception of Bach's Chaconne, Mr. Floersheim replied: *Chaconne à son goût.*—*Mail and Express.*

—Mr. John A. McCaull has secured the rights for the United States and Canada of the latest Vienna operatic success, "Der Botschafter" ("The Ambassador"). It is the first operatic work of Edouard Kremser, long director of the Vienna Männerchor, who has a superior reputation as a writer of part songs and choruses. The libretto is by the authors of "The Black Hussar."

—The following is the program for to-morrow afternoon's twenty-fourth and last of the Thomas Popular Matinees:

Overture, "Rosamunde".....	Schubert
Larghetto, Second Symphony.....	Beethoven
Slavonic Rhapsody.....	Dvorak
Overture, "Tannhäuser".....	Wagner
Siegfried's Rhine Journey, "Götterdämmerung".....	Wagner
March Movement, Symphony, "Lenore".....	Raff
A Sketch of the Steppes (new).....	Borodin
Largo.....	Händel
(Violin obligato, Mr. L. Schmidt.)	
Waltz, "Im Wiener Wald".....	Strauss
(Zither obligato, Mr. C. Brosche.)	

—Mr. G. H. Wilson, of Boston, announces that the third volume of the "Boston Musical Year-Book" will be published in May. The chief feature of former seasons—a detailed showing of what music was performed under professional auspices, in Boston—will be retained, while the scope of the work will be extended. The new volume will furnish a condensed record of the happenings of the whole country, that of important cities, New York, Cincinnati, Brooklyn, Milwaukee, San Francisco, Chicago, Philadelphia, &c., being classified. Notable first performances abroad will be recorded. The book is sold at fifty cents. Names may be sent at any time to G. H. Wilson at Messrs. Chickering & Son's, 152 Tremont-st., Boston.

—From the *Medical Record* we learn that praiseworthy efforts are being made at the Hudson River State Hospital for the Insane to carry out the modern idea of keeping the insane patients occupied and amused. Statistics show that a very large majority are kept employed more or less of the time in work or amusement. One of the novel features is the establishment of a day-school at which about sixty men and forty women attend. The efforts to secure musical entertainment have their humorous side. Dr. Atwood, one of the assistant physicians, in his report says: "An attempt was made to organize a band or orchestra, and six meetings of all patients and attendants possessing any musical ability were held in the amusement hall for rehearsal. The leader of the proposed band, however, having by this time run away, and the B flat cornet becoming unusually disturbed, the drum and bass horn were considered scarcely adequate in themselves to please the public, and the idea was postponed until our corps of employees is increased and we have our accommodations for the chronic insane."

—The suit of Miss Emma Berger, a Baltimore soprano, against the American Opera Company for \$5,000 damages was tried last week before Judge Donohue. The suit was brought against Manager Charles E. Locke before the company was incorporated. Miss Berger and Mr. Hummel, her lawyer, together made a pleasant spectacle for court spectators, the lawyer by his lively lookout for Miss Berger's interests, and Miss Berger by her general attractiveness. She is a tall, willowy blonde, with peach-blow cheeks and a mouth extremely sensitive to every change of feeling. Her rich uncle, Mr. August Hoen, the Baltimore lithographer, gave her all the musical education she could get. Last summer, while she was in Germany pursuing her studies, Mr. William Hock, whom Mr. Locke had sent to Europe in the interest of the American opera, made her acquaintance. She now says that she made a contract with him by which she was to sing this season for \$60 a week, and the following season for \$80 a week. She testified that she did not personally make the contract, but her agent, Mr. Von Selar, did. She identified several papers which were communications on the subject, and among other things a memorandum of the parts she was to study up, *Eurydice* in "Orpheus and Eurydice," and *Anna* in "The Merry Wives," and other leading characters. She was to appear in this city in November. She came over on the same ship with Mr. Hock. He had little to say to her. She had heard that there was some trouble, but she didn't know what it was about. The next day after her arrival she went to Mr. Locke's house with Mr. Hock and Albert Paulet, the tenor, and at Mr. Hock's suggestion they went over to Steinway Hall. Mr. Paulet sang for Mr. Locke, and then she sang "Elsa's Dream," from "Lohengrin." Mr. Locke took her one side then and told her that she had a fine voice, but all his leading parts had been taken, and unless she wanted to take a minor part he could do nothing for her. She said she would not take any small part. That was the first she had heard that her contract was not recognized. She had been ready to fulfil her contract ever since, and has made only \$250 this season by singing in concerts. If she had not thought her contract good she said she would never have left Europe, as she had excellent offers there. Mr. Locke asserted that he never had a binding contract with Miss Berger. He sent Hock to Europe with a paper authorizing him to engage artists after the details of the contract had been submitted to his approval. In this way Mr. Hock engaged Paulet, Pauline L'Allemand and Candidus. Mr. Locke cabled his consent to the terms before they were con-

sidered binding. When William Hock sent word that he could engage Miss Berger for \$60 Mr. Locke cabled back that the place was filled. Miss Berger wrote to him that she was coming to America anyway. Mr. Locke said he was pleased with her voice when he heard her sing, but told her he had no place for her. Judge Donohue reserved his decision.

Mr. and Mrs. Sherwood.

Boston, April 12.

THE wife of William H. Sherwood, the well-known pianist and teacher of music, filed a petition in the Probate Court, through her counsel to-day, praying the court to enforce the payment of money by her husband for the support of herself and children, as provided for in a decree issued in November last. The two have lived apart some time, and this decree was in consequence of a petition on behalf of the wife.

The petitioner asked for the attachment of property, supposed to be owned by Mr. Sherwood, which was in the custody of the Boylston National Bank and the Miller Piano Company. The court ordered notice served on Mr. Sherwood, and writs were served on the bank and piano company. The latter replied in its answer that it had in its possession but \$15 belonging to Mr. Sherwood, and had owed him \$1,000 on promissory notes which he had satisfied them had been sold to other parties. The Boylston Bank replied that it had only \$21,200 deposit.

Judge McKim then decreed that Sherwood should pay his wife monthly \$166.66, and should also pay, seven days before due, the premiums on two policies of insurance on his life for the benefit of his children, each for \$10,000. These policies were issued by the Connecticut Mutual Company and the Mutual Life Insurance Company of New York. The children in interest are Elsie F. Sherwood, May F. and Grace L., aged ten, seven and six years respectively. For a time Mr. Sherwood paid on time, but in February, it is alleged, he defaulted all above \$80, and in March and the present month paid nothing. Mr. Sherwood is now said to be in New York.

-In Vienna, 1875.

IN answer to an inquiry from Baltimore to the MUSICAL COURIER, asking "when and where was Goldmark's 'Queen of Sheba' first produced," we will state that the first production of Goldmark's opera took place in Vienna in 1875, followed shortly afterward by its production in Bologna.—[EDITORS MUSICAL COURIER.]

Most Respectfully Declined.

OUR mail on Monday morning brought the following request on a postal-card:

CINCINNATI, April 10, 1886.

Editors Musical Courier:
Please exchange with us.

Yours, &c.,

THE MUSICAL STANDARD.

[We most respectfully decline.—EDITORS MUSICAL COURIER.]

Music in St. Louis.

St. Louis, April 5.

GRAU'S German Opera Company has given an immense amount of pleasure to those who have attended its performances during the past week at the Olympic, but not nearly so many people have enjoyed the performances as should have done, or as would have if a proper appreciation of the excellence of the company had been common in the community.

We have been swindled so many times and have had so many substitutions and scrub performances of late years that the opera public has learned so much wisdom as to be over smart for once and to have missed a really good thing. I do not mean to say that the audiences were really slim, for that was not the case, even in spite of abominable weather. But Mr. Grau and his backers have not taken the money out of this town that they were really entitled to. I have lived in this city quite a number of years "this spring," and I do not hesitate to say that no operas have been so well presented on any St. Louis stage during my residence as were "The Queen of Sheba" and "Rienzi." "The Queen of Sheba" was presented three times and "Rienzi" twice. The other works were "Tannhäuser" and "Lohengrin," and an extra performance on Sunday night is to bring to our hearing Beethoven's only opera (you may have heard this item of history before), "Fidelio." The performance of "Fidelio" in St. Louis will be almost as unique as is the composition itself, for, so far as I can recollect, it has not been given here in the last fifteen years. I think it is longer.

On this occasion I am almost sorry that my church engagement and objections to Sunday theatrical performances make it necessary to stay away.

To speak in detail of each artist connected with the company would be superfluous. We listened to Sylvia with great admiration of his glorious voice and staying powers, but wished that he might occasionally sing with the artistic feeling of Staudigl, or that he might catch an idea or two from Alvary or Frau Staudigl in regard to what to do "with his hands." His singing is as nearly without "perspective" as that of any noted artist whom I have ever heard.

He sings with vim, vigor and vitality; in fact, red is his color and he "paints the whole town red." There is virtually no contrast except such as might be typified by the brightest shades of that glowing color. The conductor, Mr. Neuendorff, deserves a warm tribute of praise. He certainly showed by his enthusiastic efforts and constant alertness that he was thoroughly alive to all the points and determined to enthuse everybody around him. No operatic orchestra has ever given such general satisfaction in St. Louis as this one under Mr. Neuendorff.

I can heartily commend to other cities the performances of the German Opera Company in "The Queen of Sheba" and "Rienzi" as well worth their attention, while the "Tannhäuser" and "Lohengrin" are above the average.

E. M. B.

Liszt, whose visit to London is creating such a sensation in musical and society circles, was invited originally by Mr. Henry Littleton, the head of the house of Novello, Ewer & Co., London, who are the publishers of his oratorio "St. Elizabeth." Liszt is the guest of Mr. Littleton, at whose residence he is stopping.

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EIGHT HOURS AND STRIKES.

THE demand for a reduction of the working hours from ten to eight hours, which has been agitated for some time past, reached its culminating point for the present on Monday night, when a largely-attended meeting of workmen, including piano workmen, took place at Irving Hall under the auspices of the Central Labor Union. Weekly meetings of the Piano Makers' Union take place every Wednesday night at Stuyvesant Hall, and they are called to continue until May 1.

As stated in THE MUSICAL COURIER heretofore, there will be no agitation on the subject of wages, but it is well understood among the piano men that after the summer has passed and the anticipated busy fall season sets in the workmen will demand a restoration to the old rates paid to them under the ten-hour system. We are able to state that there are a number of piano manufacturers who will not continue to operate their factories on an eight-hour basis, and will rather prefer to await the results of the first practical application of the new idea before acceding to the demands of the men. This is considered by them a question of such magnitude that they cannot afford to treat it with indifference or with a concession to the often-expressed opinion that it will adjust itself.

If it will adjust itself they prefer to view the proceedings without involving themselves in any definite risk.

It would be well for all of the piano manufacturers to thoroughly investigate the first results of this coming change. As an example, let us illustrate the new condition of labor in piano factories.

Say a man gets \$3.00 per day, working ten hours; for eight hours' work he would receive \$2.40 per day, being on the basis of thirty cents an hour. Should he then strike for an advance to the old-time basis he would receive, instead of thirty cents an hour, thirty-seven and a half cents per hour, or an advance of 25 per cent. It is thus seen that striking for the purpose of reducing the hours from ten to eight and retaining the present rates of wages would ultimately not signify, as many suppose, an advance of 20 but of 25 per cent.

Again, a factory employing twenty men at ten hours would have 200 hours of work performed per day. In order to accomplish the same amount of work that factory must employ on the eight-hour basis twenty-five men. A factory now employing 200 men must employ, at eight hours, 250 men to turn out the same amount of work, &c. Where are the 50 extra men to be placed? More room will be required. These are some of the theoretical speculations of the eight-hour movement as applied to the piano factories. That these theories will be somewhat modified in their application we doubt not, but they are correct in principle. The Stieff strike and boycott continue. We quote the latest:

The troubled relations between the firm of Charles W. Stieff and their former employees took a new and startling phase last night, says the Baltimore American of last Friday. About nine o'clock last evening a man, apparently a workman, whose name is unknown, called at the house of Mr. Frederick P. Stieff, No. 336½ North Fremont-st., and revealed what he said was a conspiracy to assassinate Mr. Stieff. The visitor spoke in German, and was very reticent as to details. He said he came as a friend, and simply wished to put him on his guard. He declined to give his name or address, and simply said that he lived two miles south of Brooklyn, which is at the southern end of Light Street Bridge. Nothing could be obtained by Mr. Stieff from his non-committal visitor as to the manner in which he had become aware of the conspiracy, except that he had met the man who had been detailed for the purpose in a saloon on Aliceanna-st. He also stated that the chosen man had seen Mr. Stieff yesterday at the factory, on Camden-st. from the other side of the street, where, Mr. Stieff said, the strikers were congregated.

The abrupt, mysterious manner of the visitor made Mr. Stieff determine to sift the information to the bottom, if possible. As quietly as possible he told his informant that he would be compelled to leave him for a short time, as he was obliged to go to see his physician to be treated for an affection of the eye, from which he happens to be suffering at present. The visitor readily consented to remain for a short time. Mr. Stieff then went hastily to the residence of a friend of his, a Mr. Miller, living only a short distance from his house, on Fremont-st. Mr. Stieff's plan was to get Mr. Miller to remain with the man and watch his movements until he could notify the police. To his chagrin he found that Mr. Miller was in the bath-room of the house and could not see him unless he could wait until Mr. Miller could prepare for his reception. That Mr. Stieff could not do. He went immediately to the Northwestern Station-house and laid the case before Lieutenant Watkins. The lieutenant explained the situation to Marshal Frey by telephone and then left the station-house with Mr. Stieff for the latter's residence.

Mr. Stieff said that he had no desire to have the man arrested, but simply shadowed closely to learn what truth there

was in the revelation concerning the plot. A policeman was detailed to watch the man from the corner as he left the house. He was found at Mr. Stieff's residence, and soon left after Mr. Stieff's arrival, without giving any additional information. Mr. Stieff and the lieutenant were close behind him, and the former was surprised to see the lieutenant dart away from him and disappear down the street. This action was explained when the policeman detailed for the purpose of shadowing the informant came up and told Mr. Stieff that he had "foxed" a man who seemed to have left Mr. Stieff's house, and he had discovered soon after that the man he was following was colored. The lieutenant, on his part, closely shadowed the real man into Chestnut alley, where he suddenly disappeared.

The above statement of the case was made by Mr. Stieff to an American reporter last night, and he supplemented the account by a recital of some of the practical details of being boycotted. He said when he went to his barber's recently to get shaved he found that his barber had been commanded, under penalty of being boycotted himself, not to shave Mr. Stieff any more. He had discovered, Mr. Stieff stated, when he had sent a piano to a house in Northwest Baltimore, a day or two ago, the wagon was accompanied by strikers, who distributed Stieff boycott circulars, and that a committee had called upon the family in the evening to urge them to send the piano back. Great care, he said, had to be exercised in the method of shipping pianos now, or they might be misdirected. One of his sixteen men now at work, he stated, had been greatly menaced by the strikers, and to such an extent that a policeman escorted him from and to work every day. "We stand now," said Mr. Stieff, "where we stood four months ago, and where we will stand four months to come."

That night the strikers held a largely attended meeting, which we report as follows:

A meeting was held at Orchestration Hall, South Frederick-st., last night, to take action on the strike of the employees of Stieff. There was a large attendance. Mr. Charles Dietrick in a speech traced the strike to its beginning, and said, among other things, that the firm of Stieff wanted to introduce a system of paying the wages bi-weekly, but as this would have been a great inconvenience to the men, they objected, and a committee was appointed to make known their objections. The men comprising the committee that had the audacity to wait upon the head of the firm and make their grievances known in this regard were discharged. No attention was paid to any of their grievances or requests. The employees had a grievance against the foreman in that he created trouble between the employer and employee by making one statement to the firm and another to the men, and, besides, reduced the wages of the men by making them do extra work, but they could receive no satisfaction.

They waited for redress from August to December, and then went to Mr. Stieff to consult with him, but he asked for time till after the holidays, in order that he might finish the pianos by Christmas. December 18 the men struck. A committee then called on the firm and asked for arbitration, only requesting that one piano maker be placed on the committee, but this was refused. When it was decided to boycott the firm he was given another chance, but Mr. Stieff replied: "Very well, boycott; I'll have to experience it." He was boycotted, and it now remains with organized labor to help the men, who, though no lovers of strikes, when forced to fight will sacrifice themselves rather than their principles. He then referred to the reported threat to assassinate Mr. Stieff, and said it was merely a "guy," and they are willing to offer a reward to any one who will prove that an attempt was ever made to threaten his life. During the many weeks of the strike the police records cannot show of any disorder on the part of the strikers. He asked those present to assist in making the boycott successful.

Resolutions were passed to stand by the strikers and to boycott Stieff's instruments as well as the pianos of Decker & Son, in which the firm deals.

An Important Change.

PROF. A. A. ROSENBERG, BUSINESS MANAGER FOR KOHLER & CHASE.

THE great music house of Kohler & Chase took another stride of progress yesterday when it selected as its business manager Prof. August A. Rosenberg. Professor Rosenberg has a wide acquaintance in this city, a host of warm and devoted friends, and is admirably equipped for the management of the immense business of Kohler & Chase. The house is one of the largest west of Chicago, and the news of this change will interest people from Alaska to the lower limits of Mexico.—San Francisco Record.

Communication.

MORRISTOWN, N. J., April 7, 1886.

Editors Musical Courier:

Have the kindness to inform me, through the columns of your valuable paper, whether there is a piano styled the "Windsor" made in New York, and who makes it.

Very respectfully, FRED. SCHRAUDENBACH.

["Windsor" is a stencil, which can be placed upon any piano by anyone desiring to accomplish such an act. A piano stenciled "Windsor" is a cheap instrument made in this city, and probably one of the lowest grades at that.—EDITORS MUSICAL COURIER.]

A Warrant for Cadby's Extradition.

ST. JOHN, N. B., April 8.—In the Cadby extradition case a sufficient number of witnesses arrived from Hudson yesterday to establish the prisoner's identity. The examination of these witnesses and the arguments of the counsel occupied the entire day. In the evening the judge stated that he would grant a warrant for Cadby's commitment for extradition.

A "Packard" Organ.

THE MYSTERY SOLVED.

FORT WAYNE, April 10, 1886.

Editors Musical Courier:

WE notice in your issue of April 7 an article entitled "A Mysterious Organ," which reads as follows:

A MYSTERIOUS ORGAN.

A few days ago our attention was called to an organ in one of the large piano warehouses in this city, which was said to be a remarkable instrument in more respects than one. We concluded to examine the organ, and after having been led to it the first thing we did—in fact, it was a natural impulse—was to look for the name. There was no name on the organ, neither was there any mark or evidence which could indicate from what factory it emanated. It was a reed organ of large dimensions and of an extra style not to be found in the regular catalogues of the reed organ manufacturers with which we are familiar, we were completely nonplussed as to its origin, but proceeded to play upon it and investigate it.

Here was an extraordinary and unusual test. The instrument was a large, massively constructed double bank organ with $2\frac{1}{2}$ octaves of pedal bass. All of the eight-foot tones were extremely sonorous, and the full organ with octave and manual couplers, together with the pedal bass, produced an astounding tone effect. In many respects the effects of the solo reeds were novel and effective, and induced us to open the instrument. Upon investigation we discovered that the reed cells all opened toward the front instead of toward front and back, and that the space thus gained in the rear is utilized entirely for the action of the organ. Altogether the organ is a remarkable instrument for tone power, delicacy of expression, combination of effects and solidity of construction. It is a mysterious instrument, and it is not a vocalion.

If in the above you refer to an organ now in the warehouses of Messrs. Steinway & Sons, New York, and your description of the instrument indicates that you do, then it is a "Packard" organ, manufactured by our company.

FORT WAYNE ORGAN COMPANY.

[The instrument we referred to is at present at the warehouses of Messrs. Steinway & Sons, and subsequent examination endorses our original opinion as expressed above. We congratulate the Fort Wayne Organ Company.—EDITORS MUSICAL COURIER.]

Trade-Marks.

IMPORTANT DECISION BY THE SUPREME COURT OF CONNECTICUT.

THE case of Rogers et al. v. Rogers et al., decided by the Supreme Court of Errors of Connecticut, arose upon a suit for an injunction to prevent the use of an alleged trademark. The plaintiffs, manufacturers of silver-plated ware, used the words "Rogers & Bro., A1," as their trade-mark, and they claimed that the use of the words "C. Rogers & Bro., A1," by the defendants, constituted an infringement thereof. The court, affirming the decision of the court below, denied the injunction on the ground that the defendants' use of their own name was fair and honest and in the ordinary course of business. The court said: "We think there is neither authority nor reason in support of the doctrine that the fair and honest use of one's name can be enjoined, when it is used in the ordinary course of business, in the way and manner in which other manufacturers of similar goods are accustomed to use their own names in the preparation for the sale of goods. Such a rule would operate in restraint of trade, and prohibit a person from using the ordinary means which all are entitled to in the prosecution of business enterprises. Such a use contains no element of false representation or personation in any just and true sense, and while it may be true that a possibility exists that the goods of one will be purchased to some extent by persons who know no distinction, or by the few who suppose them to be the goods of the other, this condition of things is inevitable in trade and commerce, inhering in the nature of things, and attaches in kind, if not in degree, in all cases where a manufacturer sends goods of any particular description, but without distinguishing mark, into a district of country where such goods were before unknown, and establishing a reputation there as the manufacturer and vender of such goods."

Exports and Imports

Musical Instruments &c., for the week ending March 30, 1886.

Stockholm—		Liverpool—	
Organs, 13.....	\$933	Orguinettes 225 boxes.	\$1,968
Hamburg—		London—	
Piano mats., 7 cs.....	400	Organ mats., 13 cs.....	755
Organs, 5.....	240	British Australia—	
		Organs, 18.....	1,800
Total.....			\$6,096

IMPORTS.

Week Ending March 26, 1886.

209 cs.....\$16,918

—Mr. Robert Proddow, treasurer of the Estey Piano Company, was on a flying trip in Chicago.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

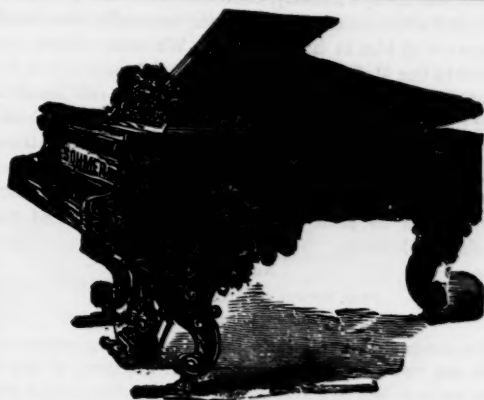
SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

JOHN FRIEDRICH & BRO.

IMPORTERS & MANUFACTURERS OF

VIOLINS, CELLOS & BOWS**NO 80 SECOND ST.**

Betw. 1st & 2nd Ave's.

NEW YORK.

Artistic imitations of the best Italian models our speciality. A variety of old and new instruments, artist's bows, strings &c. constantly on hand. Repairing done in a superior manner.

ILLUSTRATED CATALOGUE ON APPLICATION.

**IVERS & POND
PIANOS**

— UNEXCELLED IN —
Beauty of Tone,
Elegance of Finish,
Thoroughness of Construction.

WAREROOMS: 181 & 182 TREMONT ST., BOSTON.

Factories: Albany and Main Sts., Cambridgeport.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

J. PFRIEMER,
PIANO-FORTE

HAMMER * COVERER,

Grand, Upright and Square.

FACTORY AND OFFICE:

229 East 22d Street, New York.

THE CELEBRATED

WEAVER

Parlor and Chapel Organs.

Agents wanted in every State and Territory. First-class Instruments and thorough protection guaranteed. Send for Catalogues, Testimonials, &c., to the

WEAVER ORGAN AND PIANO CO.,
FACTORY: YORK PA.

**KRAKAUER
BROS.,**

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.**AGENTS**

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE,

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREROOMS: —

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000
NOW IN USE.

McEWEN-BLAKE.

One of McEwen's Official Organs Exposes a Rupture Between the Two.

THE MUSICAL COURIER SUSTAINED.

ONE of the most peculiar traits of a certain class of music-trade papers is and has been a determined defense of every action perpetrated by E. H. McEwen and an equal denouncement of every exposure by THE MUSICAL COURIER of the stencil and other operations of the gentlemen in question.

Whenever we felt it our duty to point out the serious damage which McEwen's system was inflicting upon the piano trade we were pounced upon by two or three music-trade papers, and bitterly berated for doing what is now admitted to have been correct and proper. Among the music-trade papers that have been defending McEwen and denouncing THE MUSICAL COURIER the Chicago *Indicator* was the foremost. The following article from the last number of that intellectual product of journalism will therefore interest the music trade:

McEwen Company—Sterling Company.

There seems to be an impression among some members of the trade that the McEwen Company, of New York, are manufacturers of the "Sterling" pianos. Why such an impression should exist is a matter of inquiry, and we can offer no reasonable solution unless it might be in an advertisement article recently published in the New York *World*, and which was subsequently copied into several trade journals and extensively quoted from in connection with the Sterling piano. This article referred to, while eulogizing in a sort of a dollar a line style on the ability of Mr. E. H. McEwen, says: "When, therefore, the McEwen Company was formed for the manufacture of the Sterling piano, there was but one opinion of its inevitable success."

Now the real facts are simply these: The McEwen Company has nothing whatever to do with the manufacture of Sterling pianos. The Sterling Company, of Derby, Conn., R. H. Blake, Esq., general manager, are the sole manufacturers of the Sterling pianos, and not one dollar of the stock of the Sterling Company is held or owned by the McEwen Company, but the latter are agents for the sale of Sterling pianos and Sterling organs in New York city and surrounding country. The most important branch house of the Sterling Company is located in Chicago; is run by the company and supplies the entire Western territory. The McEwen Company are dealers' agents for Sterling pianos and organs, and also sell pianos manufactured for them stenciled, "Paris," "McEwen Paris," "E. H. McEwen," &c., none of which are made by the Sterling Company, whose instruments are sold only as "Sterling" pianos and "Sterling" organs. It is difficult to understand why Mr. McEwen should allow such an advertisement to be published. He might excuse the *World* article by calling it an error on the part of that paper, but when he had it published in several trade papers afterward, paid for as an advertisement, as no doubt it also was in the *World*, the supposition is warranted that it was published intentionally and for the purpose of misleading the public. It is this kind of disreputable advertising that severely harms every honest manufacturer and dealer in America, and no well-meaning house will condescend to do it.

The special points covered by this article are these: First—Fox, of the *Indicator*, has always been a protégé of both McEwen and Blake, and has placed these gentlemen ahead of all other patrons of his paper for years past, as the files in our possession prove; this is well known in the trade. Second—He now questions McEwen's propriety in advertising in the New York *World* an article in which McEwen creates the impression that his firm's money assisted in creating and producing the Sterling piano. Third—He accuses McEwen of intentionally misleading the public in publishing such an advertisement; and fourth, he abuses McEwen by stating that that kind of advertising is disreputable, and that "no well-meaning house will condescend to do it."

It seem, therefore, that Mr. Rufus H. Blake, who inspired this article, has at last come to the conclusion that the original advice given to him by THE MUSICAL COURIER was honest, well-meant, true and correct, aye, even prophetic.

We cannot abuse the confidence placed in us by Mr. Blake, which reaches as far back as twelve to twenty-four months, but we will state that we warned him against placing any pianos he intended to put on the market in the hands of McEwen, not on personal grounds, for we had no personal grounds to operate upon. Mr.

Blake was always friendly, communicative and confidential, and when he asked our advice we readily consented to give it to him in his interests. We were always opposed to the McEwen stencil system, although it was defended by every other music trade paper in this country. Our files tell a history and we will quote from them. Everything that appeared in other papers emanated from McEwen; they found it to their interest to believe him and printed his statements. We refused under any circumstances to print them; we were denounced for doubting McEwen.

No. 1.

From MUSICAL COURIER July 22, 1885.
(Trade Lounger.)

I understand that the Derby factory of Sterling expects to turn out two kinds of pianos, differing, I believe, in name. The one style will be known as the McEwen piano, which will be way down in price; the other will be known as the Sterling, for which the charge will be five dollars higher. E. H. McEwen & Co. will control all the output of the Sterling Organ Company's pianos. That firm contracts to take every piano made by the Sterling Organ Company in Derby.

It may be asked, "What becomes of the 'Paris' piano?" That noble instrument will still be sold by E. H. McEwen & Co. It will be as usual, the style 15½ Hale upright, which, I believe, sells around \$110 wholesale. It may cost a little extra when it is stenciled "Paris," but it is just as good when bought at Hale's without the intervening McEwen profit.

I stand to-day on the same platform announced in this journal some time ago. I believe it is fraud to tell a purchaser that you are the manufacturer of a piano because you happen to have your name stenciled on the piano you claim to have made. I believe, moreover, that you run a serious risk in doing that kind of business. THE MUSICAL COURIER has destroyed a good many humbugs in the music trade, and it has not yet completed its work, and it will stop the stencil fraud just as sure as the sun rises.

The large, respectable firms in the trade are too busy to trouble themselves about this stencil fraud, and it is the legitimate work of the journalist to unearth it and destroy it.

Here is a conundrum: Suppose McEwen & Co. take every piano made by the Sterling Organ Company, and then McEwen & Co. discover that they can have a piano made that looks exactly like the Sterling piano, and can get it for five or eight or ten dollars less than the Sterling costs them. Suppose? Suppose, then, that McEwen & Co. take the cheaper piano and stencil it "Sterling" or "McEwen," where is the Sterling Organ Company? Suppose? This is a large, redundant world—a big earth—and we never know what might take place in the dim, distant, diaphanous future.

No. II.

From MUSICAL COURIER, August 12, 1885.

This was in answer to a charge made by the *Indicator* to the effect that we were giving the Sterling-McEwen people free advertising:

We do not doubt that THE MUSICAL COURIER will be the only music-trade paper that will tell the truth about this Sterling and McEwen arrangement. Mr. McEwen at one time said to us that our article on the stencil business had at last driven him into the manufacture of pianos, and that he was glad of it. Does the *Indicator* accept it as a fact that he (McEwen) is a piano manufacturer now? Where is the McEwen factory to-day?

We will show right along that McEwen made it his special business to create the impression that he and his concern were virtually in the Sterling piano enterprise. See how we exposed this:

No. III.

From MUSICAL COURIER, August 19, 1885.
(Trade Lounger.)

About one year ago Mr. E. H. McEwen told me personally that the piano they were making at Derby would soon be ready. I believed what he then told me, although there was not a tinge of truth in it. If there were any pianos in course of construction the place was McEwen's mind, not the Derby factory. To convey a falsehood to the editor of a music-trade paper meant nothing to McEwen, and that is just the case with others to-day, although I shall take care not only to print such extravagancies again as have crept into THE MUSICAL COURIER, but I shall print them with comments.

No good can result in silence on this subject. The trade wants a reliable paper, and it is depreciating a valuable newspaper property to give it false information intended for publication. That is just what Antisell, McEwen and others did with me. THE MUSICAL COURIER is not anxious to learn other people's business, but it wants to print reliable news, give a deserving house a lift once in a while, and bring general information on trade subjects, on scientific matters, on changes in business, and expose fraud. This paper can be filled easily every week without printing in its columns a single falsehood, and I will see to it that such shall be the case right along.

All this time while we were struggling to expose this kind of business the other music-trade papers were publishing the most glowing encomiums on McEwen.

Everybody interested remembers this. These papers all conveyed the impression, under McEwen's instigation, that he and Blake were one. We did not, as the following for instance will show:

No. IV.

From MUSICAL COURIER, September 16, 1885.

Now, as to who does manufacture those "Famous Paris Pianos" it is difficult to say. Hale has made many—that is to say, E. H. McEwen & Co. have bought them from Hale just as any other dealer would buy them from Hale. So have other manufacturers of cheap pianos made pianos for McEwen, or rather sold pianos to McEwen & Co.

The probability is that the Hale Company sells its pianos to McEwen for about five dollars a piece less than it would to a dealer in Malone, who would not buy as many in two months as McEwen & Co. buy in two days. Then there are small dealers who, having no ready cash, could buy no pianos from Hale at all. These small dealers are supplied by E. H. McEwen & Co., who naturally charge more for Hale's pianos than Hale would charge cash for the same. This gives the small dealer a chance to get a cheap piano, although he pays so much more for it that the large dealer in his vicinity can virtually "sit down" on him and never give him a chance to make anything. The large dealer never goes near McEwen (unless he wants a "Famous Paris Piano" as a set-off), but he goes at once to Hale's or to other cheap makers and pays cash, saving at the same time the intermediate McEwen profit. Of course, the conclusion drawn from this is that the dealer who buys from McEwen is forced to go there and is not a voluntary customer; he cannot do any better because he has no cash. Naturally there are exceptions, for, once in a while, a cash dealer buys a McEwen piano on "spec."

To claim to be a manufacturer of pianos when one is only a dealer is in our opinion a serious matter. Dealers who buy stenciled pianos and say at the time of sale that they are made for them are safe, but to claim to be the manufacturer of a piano which you may have purchased that very forenoon is, in our opinion, extremely dangerous. We are opposed to that kind of piano business, and we shall pursue our present plan of exposing it every time an opportunity presents itself.

For this we were severely reprimanded (?) by the *Indicator* and other similar music-trade papers. That proved to us at once that we were pursuing the proper course. Shortly after the appearance of the above article we met Mr. Blake again and pointed out to him the difficulties the Sterling piano would encounter in case it was not properly handled. An invitation was sent to us after our interview with Mr. Blake, which we, of course, did not accept, but to which we referred.

No. 5.

From MUSICAL COURIER, September 30, 1885.
(Trade Lounger.)

SEPTEMBER 25, 1885.

DEAR SIR—Mr. Blake and Mr. McEwen would be pleased to have you call at 7 and 9 West Fourteenth street to see and examine the new Sterling and McEwen piano.

Yours truly,
E. H. McEwen & Co.,
Per Northey.

That was curious. Did these gentlemen, after what had happened, expect me *volens volens* to call at their headquarters and examine their pianos? Do they not appreciate the fact that there is a principle involved in the charges that I have, from time to time, printed against them in THE MUSICAL COURIER and that the faults or the merits of a piano are entirely extraneous? If it were a fact that the Sterling piano is far superior to the Steinway piano, that would never alter or affect the principle I have all along contended for. There is nothing personal in all this, and I believe the difficulty with these gentlemen is that they cannot separate a system from an individual.

It will be noticed that in this invitation McEwen again creates the impression that the McEwen piano is made at Derby. This is his course all along. But the Chicago *Indicator* stepped up nobly in the defense of McEwen, and printed this, October 3, 1885:

Suppose that the Sterling piano makes its initial appearance in a few days, and suppose it proves its claims to rank as an A No. 1 instrument, and, furthermore, suppose E. H. McEwen & Co. bring out the new E. H. McEwen (Paris) piano, made at their factory at Derby, and first-class in every respect; then, finally, suppose Marc A. Blumenberg has something to say on the subject, what do you s'pose it will be?

To this elegant literary effusion we replied:

No. VI.

From MUSICAL COURIER, October 7, 1885.

This is what we have to say: We believe in a fair, square, straightforward piano business, and it is already admitted on all sides that a piano business which claims to have a factory in which its pianos are made, when no such factory exists, and when the pianos are simply bought from various makers and stenciled, is not fair nor square nor straightforward, and should therefore be exposed.

Is there a McEwen piano factory anywhere on the globe to-day? No!

In fact, notwithstanding the position we occupied and knowing that the most intimate relations existed between Blake and McEwen, we voluntarily came to the defense of the Sterling piano in this article.

No. VII.

From MUSICAL COURIER, October 21, 1885.
(Trade Lounger.)

It has been stated to a representative of THE MUSICAL COURIER that the articles on the McEwen piano which have ap-

peared from time to time in these columns have been so salutary in their effect that they have driven E. H. McEwen & Co. into the manufacture of pianos, and, indeed, this same thing was told me by parties indirectly interested in that business. However, such is not the case. There is no such an institution as a McEwen piano factory, and the factory at Derby is the Sterling organ factory, in part of which the Sterling piano is made.

It is, therefore, a false conjecture to attribute the manufacture of the Sterling piano to THE MUSICAL COURIER, and as McEwen does not manufacture pianos up to date, the paper cannot be credited with having driven him out of the stencil "racket" yet. Neither do I see any immediate chances of reform. McEwen advertises his factory as located at Derby, Conn. He might as well advertise it as at Podunk. The Sterling, not the McEwen, piano factory is located at Derby, and the sooner Rufus Blake gets that view firmly established in the minds of the dealers the better for the Sterling piano.

This statement made six months ago by us is now reiterated by the *Chicago Indicator*, which has in the meantime been denouncing us for stating it. And now as to the article in the *New York World*. There were two articles printed in the *New York World*, one in November, 1885, the other in February, 1886. The music-trade papers (except *Freund's*, we believe) reprinted them for McEwen. After the appearance of the first we stated:

No. VIII.

From MUSICAL COURIER, November 25, 1885.
(Trade Lounger.)

Several esteemed contemporaries of mine have reprinted an article from the *World* in reference to the Sterling piano, made by what is now called the Sterling Company, which good judgment should have induced them to suppress.

This advice did not prevent them from printing the next one of February 7, but they printed McEwen's bombastic talk which he had inserted in the *New York World*. What did THE MUSICAL COURIER say in criticizing the *World* article? We print it here and we are proud to-day in doing so. While the other trade papers endorsed the *World*, we did not hesitate to prove to the trade what nonsense and falsehood the *World* article contained, the whole of which was dictated by McEwen.

No. IX.

From MUSICAL COURIER, February 10, 1886.

Here comes a glorious and stunning statement—of course from the *World*: "When, therefore, the McEwen Company was formed for the manufacture of the Sterling piano." Well, we always thought that Blake and the Sterling Company had enough money to make the Sterling piano without any assistance from McEwen. We were always under the impression that the Sterling organ, with or without chimes, brought in sufficient profit to start this Sterling piano without outside help; but now it comes from headquarters that the McEwen Company was formed for the manufacture of the Sterling piano. Then says the *World*: "The company was started with abundant capital, which is to-day more abundant than ever." But the *World* omits to state that the company was incorporated in Newark, N. J.

The McEwen Company are not piano manufacturers. They have no factory and McEwen pianos are stenciled pianos, no matter who makes them. The Sterling piano is made in Derby, Conn., the McEwen Company is a New York stock company incorporated under the lax laws of New Jersey. When, therefore, one purchases a piano in the warerooms of the McEwen Company one knows not what he is getting. Things are mixed. One might buy a piano stenciled McEwen. It might be a Sterling, or it might be a Weser, a Hale, a Duffy, a Newby & Evans. One knows not what it is. One might buy a stenciled Paris piano. It might be a Newby & Evans, a Duffy, a Weser, a Swick or a Hale or a Sterling. Things, as we said, are mixed.

What we would like to know is this, Where does the McEwen Company end and the Sterling Company begin, or where does the Sterling end and the McEwen begin? Which is what and where is who?

There we ended the McEwen exposures. We were tired out and after having proved our case we were willing to let the matter rest. We have not seen Mr. Blake in over six months, but his article in the *Chicago Indicator* of last Saturday is the result of the bitter experience he has undergone and which his excellent business judgment could never have failed to warn him. He well remembers the various conversations we had on the future prospects of the organ and piano business in this country; the wisdom or mistake of an organ company venturing upon the manufacture of pianos; the quality or grade of a piano it would be most desirable to manufacture; the taste of the public as to styles, of cases and peculiarities of tone—those and dozens of other questions were discussed by us, but there always seemed to be a dim dread and fear expressed in Mr. Blake's vision, not in reference to his Sterling piano, but how it was to be managed and handled here at headquarters. A dozen times we advised him to control it himself here and not permit it to be placed in a wareroom, where

it would soon become identified with the cheapest and meanest kind of stencil goods which was purchased only because it was cheap.

The experience came more rapidly than we supposed; we gave Mr. Blake time until July 1, 1886, to discover his error (which under the circumstances is excusable); we were three months behind the time. McEwen works quicker than we supposed, and he works even more effectively than we credited him with. And yet there is time left to save the Sterling piano, especially at this juncture.

BROTHER FOX has deserted him; what will become of McEwen now?

BROTHER FOX, stop; don't give McEwen any free advertising; that will never do. Space with you must be awfully cheap. Do not give it away, it will ruin music-trade journalism.

BROTHER FOX, why do you take the liberty of exposing the stenciled "Paris" and "McEwen" pianos? You always said stenciling was not a proper inquiry on the part of a music-trade paper. You must not do that, Brother Fox. Every manufacturer and dealer is entitled to stencil as much as he pleases; that is your old catechism. Come off, dear brother Fox.

BROTHER FOX, what are you about, meddling with the honest manufacturer and dealer in America? What has gotten into you, you dear old friend and champion of the stencil fraud? What will the old fraud do when you desert it now? Come, be a man; do not go all to pieces like that. Leave the honest manufacturers and dealers alone; they will take care of themselves without you. You must not go back on your stencil piano. No, never.

THE TRADE LOUNGER.

SWICK & CO., of this city, is the name of a firm which claims to manufacture I pianos. have frequently alluded to the institution, if such a title can properly be bestowed upon it. Swick & Co. are constantly mailing circulars, and some of them come to this office in course of time, being mailed by persons who wish to learn of the status of Swick & Co. and the Swick piano. I make it a special object to explain the matter thoroughly and endeavor to do justice to both Swick and the inquirer. One of the methods adopted by this firm is to send out consignment blanks and requesting a thirty-day trial or test. Ten dollars must be enclosed with the blank and the Swick upright is consigned, the price being \$128. Another circular offers the Swick style "Concert" piano at \$120, cash with order.

It is queer how some kinds of piano business can be conducted at all. This very Swick & Co. have succeeded in getting testimonials which read as well as those given to the best class of piano-manufacturing firms and have actually found a music-trade paper to endorse, print and circulate them. The circular issued by the firm is a fraud on its face, for it reads, "Established 1870, Swick & Co., Piano Manufacturers."

I found the following statement a few days ago: "What becomes of all the pianos?" is a question frequently asked. Notwithstanding the immense progress in the manufacture of pianos in this country, the business is still in its infancy; and, as will be found in the statement below, there are barely pianos enough on this continent to supply one each to half of the families now dwelling in the State of New York. Only for the years 1864-70, when, an internal revenue tax being levied on sales, manufacturers had to make monthly returns of the number of instruments sold and the amount realized, are exact statistics accessible. The following estimate, the result of much research, is believed to be nearly accurate as to the number of pianos made in the United States:

	Yearly Average.	Total.
1780-1820	—	2,000
1820-1830	2,000	20,000
1830-1840	4,000	40,000
1840-1850	7,000	70,000
1850-1860	10,000	100,000
1860-1870	20,000	200,000
1870-1875	25,000	125,000
1875-1880	30,000	150,000
1881-1885	—	212,000
Total	—	919,000

This account is in accordance with what has been pub-

lished heretofore in THE MUSICAL COURIER and is in the main correct.

During the five years from 1865 to 1870 we were enabled to get very near the true figures, as the government, by means of the Internal Revenue laws, secured the information, which made it official. From 1870 to 1875 there was a large increase, notwithstanding the panic which took place in the fall of 1873. The best years were those between 1881 and 1884 when the production increased beyond the expectations of the most sanguine, and the figures in the above table come as close to the truth as is possible under prevailing conditions.

I looked at an old Pease piano a few days ago, an instrument about eight years old and in constant use, and I may say abuse too, but its quality of endurance is, to say very little, very remarkable. By the way, the new Pease uprights are far ahead of anything C. D. Pease & Co. ever turned out of their large factory. The casework is ornamental and in good taste, and Pease's patent glass panel is in demand far in excess of the firm's ability to supply it at present.

The following letter has been received:

ALTOONA, Pa., April 5, 1886.

Editors Musical Courier:

If not too much trouble, would you kindly give me the rates of tariff on pianos from Germany to the United States, and oblige, Respectfully yours, J. W. EBERT.

The tariff on musical instruments from any part of the globe is 25 per cent. ad valorem; this, of course, includes pianos.

I hear a rumor that N. J. Haines, Jr., has made a combination with the Grovesteen & Fuller Piano Company. How much truth there is in it I cannot say.

I was astonished the other day in making a careful survey over the number and quality of agents that Hardman, Peck & Co. have. No wonder the Hardman piano is selling in large quantities when such houses as the following represent it. I give only a part of them:

Mellor, Hoene & Henricks.....	Pittsburgh, Pa.
W. D. Dutton & Co.....	Philadelphia, Pa.
A. R. Bacon.....	Wilkesbarre, Pa.
Bunnell & Aikens.....	Bellefont, Pa.
E. J. Harkness.....	Altoona, Pa.
C. H. Dubois & Company.....	Bradford, Pa.
A. C. Chase & Son.....	Syracuse, N. Y.
E. D. Buckingham.....	Utica, N. Y.
J. W. Martin & Brother.....	Rochester, N. Y.
F. Knoll.....	Buffalo, N. Y.
Barrett Brothers.....	Binghamton, N. Y.
A. Mahan.....	Cortlandt, N. Y.
M. Slason.....	Malone, N. Y.
Anderson & Co.....	Brooklyn, N. Y.
J. A. Reed.....	Albany, N. Y.
J. H. Van Auker.....	Schenectady, N. Y.
Fielding & Moscow.....	Newburgh, N. Y.
M. J. Dewey.....	Oneida, N. Y.
F. E. Everett.....	Potsdam, N. Y.

This is a partial list of Pennsylvania and New York agents, but it is a big list.

Out West there is a large sale of Hardman pianos and here are some of the representatives:

Root & Sons Music Company.....	Chicago, Ill.
Geo. W. Chatterton, Jr.....	Springfield, Ill.
Brown, Page & Hillman Company.....	Peoria, Ill.
Chatterton & Barrows.....	Jacksonville, Ill.
L. B. Miller.....	Galesburg, Ill.
Geo. C. Pearson.....	Indianapolis, Ind.
L. Kussner.....	Terre Haute, Ind.
Geo. W. Warren.....	Evansville, Ind.
W. B. Vanderlip.....	Elkhart, Ind.
Clark & Shephard.....	Remington, Ind.
Carl Hoffman.....	Leavenworth, Kan.
Detroit Music Company.....	Detroit, Mich.
R. C. Munger.....	St. Paul, Minn.
Century Piano and Organ Company.....	Minneapolis, Minn.
Field-French Company.....	St. Louis, Mo.
D. S. Johnston & Co.....	Cincinnati, Ohio.
J. T. Wamelink.....	Cleveland, Ohio.
Mueller Music Company.....	Council Bluffs, Ia.
J. L. Mahan.....	Clinton, Ia.
Knight & Waterbury Company.....	Denver, Col.
The Gardners.....	Oakland and Los Angeles, Cal., and Portland, Ore.

This is an immense list of agents, but the Hardman piano has still more. For instance, I find

N. D. Smith & Son.....	New London, Conn.
C. C. Harvey & Co.....	Boston, Mass.
C. H. Bigger.....	Toronto, Ont.
W. Bell & Co.....	Hamilton, Que.
Laurent, Laforce & Co.....	Montreal, Que.
Bernard & Allen.....	Quebec, "
S. A. Ward.....	Newark, N. J.
W. G. Metzgerott & Co.....	Washington, D. C.
George Willig & Co.....	Baltimore, Md.
W. D. Moses & Co.....	Richmond, Va.
Jesse French.....	Nashville, Tenn.
O. K. Honck & Co.....	Memphis, Tenn.
Frees & Son.....	Dallas, Texas.
W. G. Walz.....	El Paso, "
Philip Werlein.....	New Orleans, La.
J. H. Snow.....	Mobile, Ala.

In addition to these there are about a dozen more, including a large agency in London. This all means business.

The Trade.

—W. W. Kimball, of Chicago, is still in California, but will soon return to Chicago.

—We are informed that the catalogue of the Guild Piano Company will be ready in a week or so.

—Mr. James Cumston, of Hallett & Cumston, Boston, left New York for the South last Thursday.

—Mr. George Bohner, the action manufacturer, has been confined to his room on account of illness during the past few weeks.

—Read the important article in this issue of THE MUSICAL COURIER, entitled "McEwen-Blake." Read every word, it will interest you.

—Messrs. H. M. Brainard & Co., of Cleveland, Ohio, have recently made a valuable addition to their clerical force by securing the services of Mr. F. M. Abbott, one of the best piano salesmen in Ohio.

—William E. Wheelock, of W. E. Wheelock & Co., has gone to the Pacific Coast on business. The factory of Wheelock & Co., on 149th-st., will be enlarged by an addition, plans of which are already completed.

—D. T. Schmidt, head porter for Messrs. Sohmer & Co., while superintending the loading of a boxed square piano for shipping last Thursday morning, sustained a compound fracture of the left leg, caused by the piano slipping from the truck.

—Mr. Jacob Zech, of San Francisco, the inventor of Zech's patent graduating piano-touch regulator, left for his home last Friday, going via Buffalo and Chicago. Mr. Zech has successfully introduced his patent in several piano factories here, and as it is a valuable addition to every piano, its use in general is urged by THE MUSICAL COURIER.

—Among patents granted during the week ended April 6 we notice: One to John Hardman, New York, for music-rest for pianos, No. 339,169. One to John Hardman, New York, for harp-stop for upright pianos, No. 339,170. One to John G. C. Siefker, Chicago, for an organ sound-board, No. 339,224. One to Arthur Wales, for mechanical musical instrument, No. 339,237. One to Vincent Willis, for pneumatic action for organs, No. 339,608.

—The latest wholesale price-list issued to the trade by Messrs. T. F. Kraemer & Co., 103 East Fourteenth-st., New York, is the most complete list of the kind we have yet seen. It embraces descriptions and prices of piano covers, piano and office stools, piano scarfs and covers for square, upright and grand pianos, also the handsome drapery cover for grands. Messrs. Kraemer & Co. also carry a line of hand-finished plaster-of-paris busts of the eminent composers, all in full life-size, and are doing a large trade with all these articles.

Rice Music Company.

DES MOINES, Ia., April 9, 1886.

Editors Musical Courier:

SOME of our friends have written us that an unprincipled villain has reported we gave a mortgage for \$7,000. Is there no redress for such damnable misrepresentation? It is only the cussedness of some dead-beat reporter. We sold and deeded a piece of real estate; consideration, \$7,000.

RICE MUSIC COMPANY.

[Among the papers which printed the statement we find the *American Art (?) Journal*, which copied it from one of the commercial agency circulars without further investigation. The Rice Music Company can secure an abject denial and apology from that unreliable paste-pot-scissors journal, but that would do no good, as the lie has the start and truth cannot overreach it. The only manly and proper course to pursue is to institute a suit for damages, and that will prevent such sheets as the *American Art (?) Journal* from copying commercial agency reports every week without any knowledge of the important matters involved.]

This thing should be stopped, and the Rice Music Company would place the whole piano and organ trade under obligations in making the first step in the direction indicated.—EDITORS MUSICAL COURIER.]

The Copyright Question.

NEW YORK, April 8.

Editors of The Musical Courier:

BELIEVING that all authors should be protected against unauthorized publications of their works, I venture to submit the following as a possible solution of the copyright question:

1. To grant foreign authors a copyright in the United States upon the same terms as those enjoyed by American authors, if the foreign author's work is printed and published first in the United States.

2. To limit a foreign author's copyright to three years after entry of title in Washington, if the work is printed and published first in another country, but to extend such copyright to the same length of time as that enjoyed by the American author, if during the three years an edition authorized by the author is printed and published in the United States.

3. To subject all works copyrighted in the United States, if printed abroad, to such a high rate of import duty, say from 50 to 100 per cent. on the foreign retail price as to make their importation for commercial purposes practically impossible.

The theory that an author's property in his work is like any other property seems to me to be questionable. There is no other property which can be sold in its entirety to several persons without creating a collision. This can, however, be done with

literary work, including, of course, musical works, and is done now in Europe.

Trouble there is, however, avoided through the difference in the language of the various countries, which also affords a natural protection to their industries of printing, binding and paper making. It is true that, under an international copyright, these industries could be protected in the United States through an outright purchase of foreign authors' works by American publishers. But how many of them will be able to compete successfully for the control of a valuable foreign author's work unless they are willing to transfer a large and important part of their business to Europe, or, in other words, become practically European publishers? FORTISSIMO.

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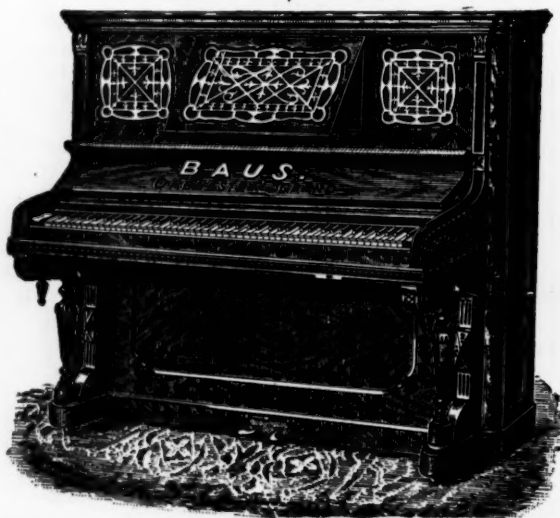
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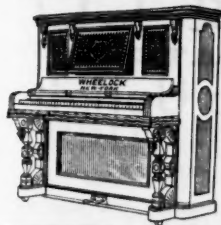
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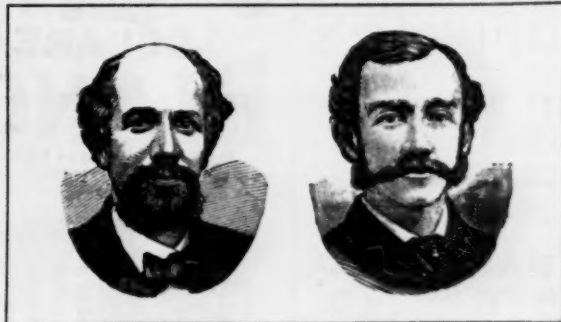
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Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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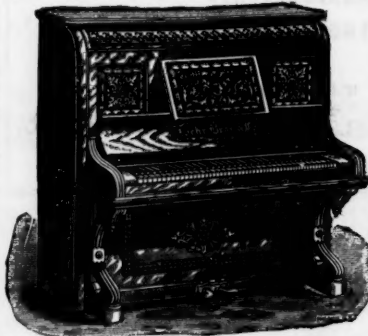
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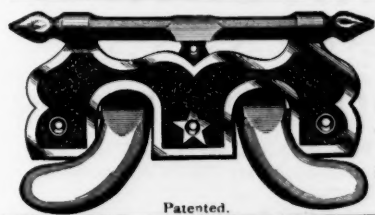
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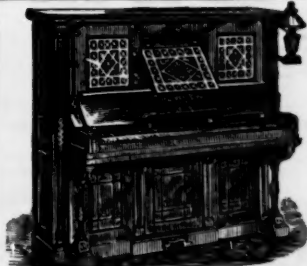
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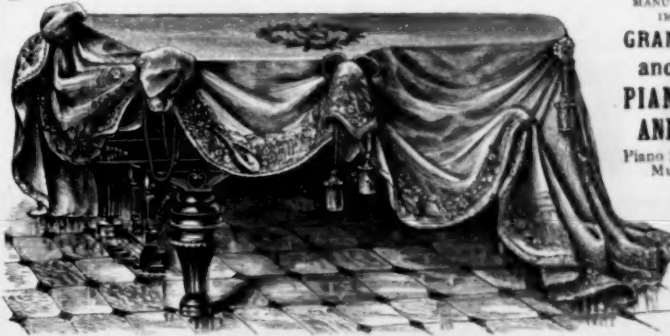
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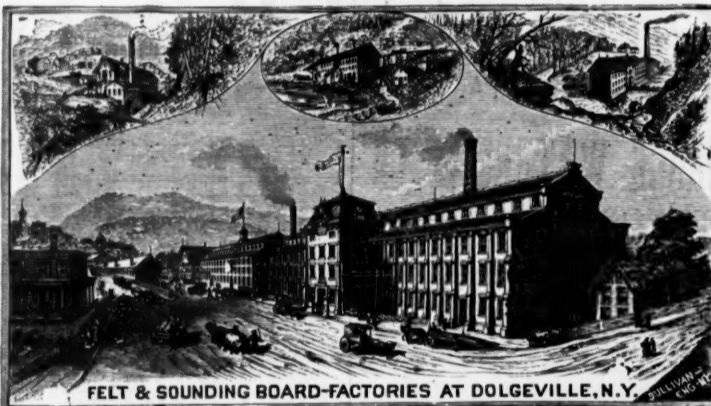
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